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AMY LOVEMAN

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*“I’m Looking  
for a  
BOOK..”*





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for a  
BOOK..”*

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AMY LOVEMAN

ASSOCIATE EDITOR OF  
THE SATURDAY REVIEW OF LITERATURE

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NEW YORK

1936

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## FOREWORD

This book offers a few short cuts to program making and to general reading. It makes no pretense to comprehensiveness and its suggestions and lists could all be supplemented and many of them entirely replaced by others. The questions which it purports to answer have been addressed from all over the country to the Clearing House of *The Saturday Review of Literature* and represent in many cases the perplexities of those who if they but knew where to find them could easily consult reference works which would afford them much more variety of choice in their reading than restrictions of space make it possible for a department in a weekly literary journal to offer.

Everyone, of course, knows where to turn if the spelling of a word is in doubt or where to search for information on a historical event or person, but many of those familiar with dictionaries and encyclopedias do not even know of the existence of such a publication as THE UNITED STATES CATALOG or have ever heard of A GUIDE TO HISTORICAL LITERATURE. Yet the former is the first recourse of librarians and booksellers on the hunt for titles and authors, and the latter, if religiously used as a basis for reading, would turn out well-equipped historians in any field. Most libraries of any size at all contain THE UNITED STATES CATALOG which is a cumulative index listing all trade books in print in England and America, arranged under titles, authors, and broad subject headings, and many of them have also THE BOOK REVIEW DIGEST which indexes year by year all works of any importance, presenting short digests of their contents and critical opinion, favorable and unfavorable, upon them. This last is a

highly useful work by reason of its analysis and comment. Very ready helps in trouble also are THE STANDARD CATALOGUE FOR PRIVATE LIBRARIES, which presents a selective list of books in a wide range of subjects with brief summaries of their drift, and its sister volume, ESSAY AND GENERAL LITERATURE INDEX which notes individual essays and the volumes in which they have been collected, and furnishes bibliographical and biographical references. Neither of these works includes any titles in fiction. For these the reader can best go to THE BOOK REVIEW DIGEST and to Baker's GUIDE TO THE BEST FICTION, a volume revised a few years ago and containing a carefully chosen and comprehensive list of novels old and new. Baker's work with A GUIDE TO THE BEST HISTORICAL NOVELS, edited by Jonathan Nield, and Ina Ten Eyck Firkins's INDEX TO SHORT STORIES cut a wide swathe through the field of fiction.

In the realm of biography, in addition to the standard encyclopedias, two major works stand out which the reader can consult for the illustrious dead,—for those of the British world, THE DICTIONARY OF NATIONAL BIOGRAPHY, and for the American, THE DICTIONARY OF AMERICAN BIOGRAPHY, now rapidly nearing completion. For living notabilities the source of most accurate information is WHO'S WHO for Great Britain and WHO'S WHO IN AMERICA. Excellent reference works, also, are AUTHORS TODAY AND YESTERDAY, LIVING AUTHORS, and THE JUNIOR BOOK OF AUTHORS, which all in addition to factual biographies contain critical comment, characterization, portraits, and bibliographies.

I have mentioned above only a few of the more outstanding reference books consulted constantly in libraries and bookshops. How small a part they make of the well-nigh indispensable volumes a good reference library should contain anyone can discover by leafing through Mudge's A GUIDE TO REFERENCE BOOKS, itself a most useful work. Lest, however,

my list should assume undue length I stop it with mention of that book. But I cannot leave it without one more reference, and that the most important of all—to the librarian who in whatever part of the country I have known her stands ready to give help and direction, heaped down and running over, to the reader in straits.



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CATCHING UP WITH LITERATURE



## CHAPTER I

### CATCHING UP WITH LITERATURE

Who does not remember with delight the enchanted days of youth when great books first began to yield their treasures, and time and the world fell away as their adventures unfolded? To recapture that complete absorption in later years is one of life's most infrequent experiences, and yet on occasion it happens that some classic come upon in maturity exerts the old potent spell. Twice since I grew up have I fallen upon a book that until I finished it held me oblivious to everything outside its pages, the first time when, finally overcoming my reluctance to read romance of its kind, I was held enthralled by *THE COUNT OF MONTE CRISTO*, and the second, when discarding my virtuous resolution to read it in French, I took up an English translation of *LES MISERABLES*. The world might have come to an end for all I cared while I was reading them.

All this preamble simply leads to the fact that I had a letter from *K. S. M. of Chillicothe, Ohio*, asking me "to suggest a reading list for a young man who is now a senior in an Eastern college where he is taking pre-medical work, . . . and who during his college years has devoted most of his time to science and feels the lack of a background in both the classics and modern literature." I chortled in vicarious glee at the prospect of the joys before him, and straightway fell to drawing up a list which has no beginning and no end. It has no beginning because I'm leaving out of it all such writers as may be considered the very bedrock of an acquaintance with great literature—Homer and Virgil, Euripides and

Æschylus, Shakespeare, Chaucer, and Milton, Dante, Goethe, Molière, and Cervantes; and it has no end because I'm including very few of the books of the moment. I'm inserting no names of publishers except in such instances as the books I mention are unavailable in inexpensive reprint editions. Many of them appear in three or four of the popular series.

And now I'm off with a passing reference to Bunyan's *PILGRIM'S PROGRESS*, Defoe's *ROBINSON CRUSOE*, and Swift's *GULLIVER'S TRAVELS*, which so many of us read as children, and never as they were intended, and a sideglance at Sheridan's *THE RIVALS* and *THE SCHOOL FOR SCANDAL*, and Goldsmith's *SHE STOOPS TO CONQUER*, to a list of novels which includes the last named's *THE VICAR OF WAKEFIELD*, Fielding's *TOM JONES*, Sterne's *TRISTRAM SHANDY*, and Smollett's *THE ADVENTURES OF HUMPHREY CLINKER* and *THE ADVENTURES OF RODERICK RANDOM*. I stop to indulge my private enthusiasm in a sentence devoted solely to Jane Austen from whose novels, if he must choose instead of reading all, X, as I'm dubbing my unknown collegian for purposes of convenience, should select *PRIDE AND PREJUDICE*, *EMMA*, *PERSUASION*, and *NORTHANGER ABBEY* in the order of their naming. (Incidentally, for the small sum of one dollar expended on the Modern Library Giant containing all the novels of the incomparable Jane, one could quite contentedly go adrift on a desert island for a considerable period.) And now we move on with the stream of English fiction to Scott with *IVANHOE*, *KENILWORTH*, *QUENTIN DURWARD*, and *THE HEART OF MID-LOTHIAN* as first preferences, and come from them smack on to the era of the Victorians. There used to be, as Professor William Lyon Phelps not long ago said in an article on Dickens, a standing controversy among their adherents as to the respective superiority of Dickens and Thackeray. I don't care how it's been settled, for at one moment I think that *DAVID COPPERFIELD* has given me more joy than almost any

other book in the world, and then I'm sure it's *PENDENNIS* that has meant most to me. And I know that *PICKWICK PAPERS* is as supreme of its kind as *VANITY FAIR* is magnificent in its genre. And if the younger generation still scoffs at the Victorian novelists, then all I can say is so much the worse for the younger generation. And that gives me abrupt pause, for I think I hear in my last sentence the echo of a Dickens sentence.

To go on with the Victorians: X ought to read not only *PENDENNIS* and *VANITY FAIR*, but at least *HENRY ESMOND* and *THE NEWCOMES* besides, and he oughtn't to leave Dickens till he has added to *PICKWICK PAPERS* and *DAVID COPPERFIELD*, *DOMBEY AND SON*, *NICHOLAS NICKLEBY*, and *OUR MUTUAL FRIEND*, and as many more of the novels as he has time for. But he isn't through with the Victorians with Dickens and Thackeray by a long shot. For he should read Charlotte Brontë's *JANE EYRE* and *SHIRLEY* and Emily Brontë's *WUTHERING HEIGHTS*, and he might include Wilkie Collins's *THE MOONSTONE* and *THE WOMAN IN WHITE*, and he should make time for George Eliot's *SILAS MARNER*, *THE MILL ON THE FLOSS*, and *ROMOLA*. I got so interested in rereading the last-named novel in Florence that I almost forgot that outside the window lay one of the most enchanting cities in all the wide world, and later, when I went to the monastery of San Marco, I was divided between delight in the tender, beatific Fra Angelicos, Savonarola's cell, and the great bell that clanged the populace to his sermons, and amazement at the accuracy with which George Eliot had presented the background of her story. But that's not getting X any further with his reading. He shouldn't leave the Victorians without reading Bulwer-Lytton's *THE LAST DAYS OF POMPEII*. (I'll confess to a liking for some of his other novels myself, *KENELM CHILLINGLY*, for instance, which, read in early youth, gave me my first ideas of fatalistic philosophy, and *THE CAXTONS*, from which I derived a burning desire

to see the Australian bush and a belief that the Southern Cross was incomparably more brilliant than any other constellation in the heavens. I've lived long enough now to believe that Bulwer was never any nearer Australia than I have been, and travellers say that the Southern Cross is far less bright than Orion. Be that as it may, I won't be satisfied unless I see it burning in the Southern heavens before I die, any more than I'll close my eyes contented unless I've seen the falls of the Zambesi in Africa. And that again gets us not at all on the way.)

Before going any further, however, I shall cast a glance backward over what I have omitted in the foregoing paragraphs in which I have mentioned nothing but fiction. Note must be taken, of course, of Bacon's *ESSAYS*, More's *UTOPIA*, Sir Thomas Browne's *RELIGIO MEDICI*, the *DIARY* of Samuel Pepys, Boswell's *LIFE OF SAMUEL JOHNSON*, Macaulay's *HISTORY OF ENGLAND* and *ESSAYS*, Gibbon's *DECLINE AND FALL OF ROME*, Carlyle's *FREDERICK THE GREAT*, *THE FRENCH REVOLUTION*, and *SARTOR RESARTUS*, and Matthew Arnold's *ESSAYS IN CRITICISM*.

I've enumerated no drama or poetry as yet, and X surely would wish to read some of both. He might perhaps find it wisest to begin with such books as Palgrave's *GOLDEN TREASURY OF THE OXFORD BOOK OF ENGLISH VERSE*, and at his leisure expand his reading of the poets by taking up at least Blake, Burns, Byron, Shelley, Keats, Coleridge, Wordsworth, Tennyson, Browning, Kipling, Housman, and Masefield in individual collections. So, too, with the drama: it might be best to begin with a good anthology, with such a collection as Montrose Moses's *BRITISH PLAYS FROM THE RESTORATION TO 1820* (Little, Brown: 2 vols.), and his later *REPRESENTATIVE BRITISH DRAMAS—VICTORIAN AND MODERN* (Little, Brown).

And it would be wise, too, for him, since he is reading so much fiction, to read not only in the novel but about it. He'll

find excellent discussion in such works as Carl Van Doren's *THE AMERICAN NOVEL* and his *CONTEMPORARY AMERICAN NOVELISTS* (Macmillan), in *THE NOVEL OF TOMORROW AND THE SCOPE OF FICTION* (Bobbs-Merrill), a volume to which twelve American novelists have contributed and which originally appeared as a symposium in the *New Republic*; in *THE MODERN NOVEL* (Knopf), by Wilson Follett, and Elizabeth Drew's *THE MODERN NOVEL* (Harcourt, Brace), and in Wilbur Cross's *THE DEVELOPMENT OF THE ENGLISH NOVEL* (Macmillan). André Chevalley's *THE MODERN ENGLISH NOVEL* analyzes Anglo-Saxon fiction from the point of view of a scholarly Frenchman. In Grant C. Knight's *THE NOVEL IN ENGLISH* (Long & Smith) selected bibliographies of English and American novels follow each chapter. X will find most enlightening and helpful in his study of the novel such works as E. M. Forster's *ASPECTS OF THE MODERN NOVEL* (Harcourt, Brace), Percy Lubbock's *THE CRAFT OF FICTION* (Scribners), Edith Wharton's *THE WRITING OF FICTION*, and C. E. Montague's *A WRITER'S NOTES ON HIS TRADE* (Doubleday, Doran). The late Stuart P. Sherman's *ON CONTEMPORARY LITERATURE* (Holt) contains analyses of modern novelists by one of the most brilliant critics of recent years. As a sort of backbone to the general study of the novel the indispensable works are, of course, *THE CAMBRIDGE HISTORY OF ENGLISH LITERATURE* and *THE CAMBRIDGE HISTORY OF AMERICAN LITERATURE*. The many volumes in the original edition contain excellent bibliographies which have been omitted from the cheaper editions.

Well, we must get back again to the novels themselves, coming down nearer to the present day. And henceforth I'm going hoppitty, hoppitty, as Milne would say, jumping from Hardy and his *RETURN OF THE NATIVE* and *TESS OF THE D'URBERVILLES* to Meredith and *THE ORDEAL OF RICHARD FEVEREL* and *DIANA OF THE CROSSWAYS* to Kipling and— Ah, but

there my resolution fails me, for I love Kipling with a very great love and should like to recommend all the earlier collections of short stories and *KIM*, and the *JUNGLE BOOKS*, and *THE LIGHT THAT FAILED*, and I don't care at all if the present generation doesn't accord him the admiration that its elders did, for, though his imitators may have deprived his works of the uniqueness they originally had, they are still the tales of a master storyteller. I almost forgot to mention Barrie's *LITTLE MINISTER* and Max Beerbohm's *ZULEIKA DOBSON*, but now, having done so, arrive at Joseph Conrad's *LORD JIM* and *THE NIGGER OF THE NARCISSUS*, Arnold Bennett's *OLD WIVES' TALE* and H. G. Wells's *ANN VERONICA*, *THE HISTORY OF MR. POLLY*, *THE NEW MACHIAVELLI*, and *TONO BUNGAY*. At last we are in the full midst of contemporary writing of much of which X is doubtless abreast. If his studies, however, haven't allowed him leeway for current fiction I suggest that he pick up the threads by reading Galsworthy's *FORSYTE SAGA*, Virginia Woolf's *MRS. DALLOWAY* and *TO THE LIGHTHOUSE*, Somerset Maugham's *OF HUMAN BONDAGE*, Aldous Huxley's *POINT COUNTER POINT*, the best of all his books, Katherine Mansfield's *THE GARDEN PARTY*, D. H. Lawrence's *SONS AND LOVERS*, Hugh Walpole's *Herries* series, and J. B. Priestley's *THE GOOD COMPANIONS*. And, if he chooses to tackle it, as a result of Judge Woolsey's decision, he can begin to read Joyce's *ULYSSES* without having to bootleg a copy.

I'm painfully aware that in the course of this mad dash through English literature I've forgotten such books as Butler's *EREWHON* and Strachey's *EMINENT VICTORIANS* and heaven knows how many others that will rise before my mind's eye at some inopportune moment. But I can't go back to insert what I've forgotten, for here I am with no American book mentioned and continental literature entirely ignored and the necessity of coming to a full stop—advisable if X isn't going to be tired with too many titles.



## CHAPTER II

### A REFERENCE LIBRARY

*There has come to me from T. P. B., Jr., secretary to the rector of the parish of one of the most famous churches of New York, a request for assistance in the compiling of a reference library for a Rest and Reading Room, to be used almost exclusively by business men and women of the downtown district.*

The very fulcrum of a reference library must, I am sure, be a dictionary, and every such library should contain the latest edition of Webster's NEW INTERNATIONAL DICTIONARY (Merriam). It would be wise to supplement that with a smaller volume such as the advanced edition of THE WINSTON SIMPLIFIED DICTIONARY (Winston), and that most delightful of all works of the sort, THE CONCISE OXFORD DICTIONARY (Oxford University Press).

An encyclopedia, of course, is, after a dictionary, the first indispensable of any reference library. I think on the whole if I had to choose between the two which stand foremost, the BRITANNICA and THE NEW INTERNATIONAL, I should select the latter as the better adapted for the purposes of the average American. A large amount of information of interest especially to the inhabitant of the United States—biographies of minor personalities, episodes in political history, places of insignificant size, etc.—not to be found in the English work are included in the American. If perchance either of these works is beyond the financial possibilities of the Reading Room there is the recent COLUMBIA ENCYCLOPEDIA (Columbia University Press), a work of "first-aid," as it calls itself, which should

prove useful. If, on the other hand, money is not a consideration, the library would do well to get for its readers, in addition to whatever encyclopedia it decides on, THE DICTIONARY OF AMERICAN BIOGRAPHY (Scribners), a magnificent enterprise now approaching completion. WHO'S WHO IN AMERICA (Marquis) and WHO'S WHO (in England) issued by Macmillan, should of course stand on the reference shelf. And that volume which modestly conceals within paper covers (though it is, to be sure, to be had in boards) more varied necessary information than any similar sized work I know of—THE WORLD ALMANAC (*New York World-Telegram*). Incidentally the American Constitution is contained in it, together with a wealth of information on every department of government. It's one of the books which personally I can't conceive of being without. Next to it should stand a work like Lippincott's PRONOUNCING GAZETTEER OF THE WORLD and an atlas such as that brought out by Hammond or Winston. Then come the reference works which anyone who reads at all finds so necessary,—Brewer's THE READER'S HANDBOOK and his DICTIONARY OF PHRASE AND FABLE (Lippincott), Brand's OBSERVATIONS ON POPULAR ANTIQUITIES (Altemus), Bulfinch's AGE OF FABLE (Modern Library Giant), Smith's DICTIONARY OF GREEK AND ROMAN ANTIQUITIES (American Book Co.) and his COMPREHENSIVE DICTIONARY OF THE BIBLE (Appleton-Century), and Cruden's A COMPLETE CONCORDANCE TO THE OLD AND NEW TESTAMENTS (Winston). The Bible and Shakespeare, of course, are a *sine qua non* of any library.

There are certain series of books which do honor to any collection and if space and means permit it would be well to provide them. Such are Rhodes's HISTORY OF THE UNITED STATES (Macmillan), Oberholtzer's HISTORY OF THE UNITED STATES SINCE THE CIVIL WAR (Macmillan), and Green's HISTORY OF THE ENGLISH PEOPLE (Macmillan). There's good

reading in these works for anyone who wants to live in the past and derive example for the present. However, such comprehensive historical studies as the foregoing may be beyond the means of the average reference library. If so (or at any rate, since regardless of what else is placed on the shelf concise histories should be there) Beard's *RISE OF AMERICAN CIVILIZATION* (Macmillan), Adams's *THE EPIC OF AMERICA* (Little, Brown), Mark Sullivan's *OUR TIMES* (Scribners), Frederick Lewis Allen's *ONLY YESTERDAY* (Harpers), Hazen's *EUROPE SINCE 1815* (Holt), Carlton J. H. Hayes's *A POLITICAL AND CULTURAL HISTORY OF MODERN TIMES* (Macmillan), Duruy's *GENERAL HISTORY OF THE WORLD* (Crowell), and Rostovtsev's *HISTORY OF THE ANCIENT WORLD* (Oxford University Press) would make a good nucleus of informative books for the general reader. Bryce's *AMERICAN COMMONWEALTH* (Macmillan) ought to have its place on the shelf, and Wells's *OUTLINE OF HISTORY* (Macmillan) should be there. On it, too, could go Ploetz's *MANUAL OF UNIVERSAL HISTORY* (Houghton Mifflin).

The library ought to contain some general works on grammar and English usage. Fowler's *MODERN ENGLISH USAGE* (Oxford University Press) is, of course, indispensable for the last, and beside it should stand, if an advanced work is desired, either Jespersen's *PHILOSOPHY OF GRAMMAR* (Holt) or George Philip Krapp's *ELEMENTS OF ENGLISH GRAMMAR* (Scribners). *GOOD ENGLISH* (Macmillan), by Henry S. Canby and J. B. Opdyke, is a good volume to keep handy for anyone who wishes to refer to a simple presentation of elementary facts of grammar and rhetoric. Probably there will be those among the Reading Room patrons who will have occasion to look up verse, not only quotations but also complete poems. For them should be provided that standard volume, now in process of revision but even in its present form indispensable, Bartlett's *FAMILIAR QUOTATIONS* (Little, Brown) and Burton

Stevenson's recent and exhaustive **THE HOME BOOK OF QUOTATIONS** (Dodd, Mead); Stevenson's **HOME BOOK OF VERSE** (Holt), an admirable anthology, but one which could be well supplemented by the **OXFORD BOOK OF ENGLISH VERSE** (Oxford University Press) and Palgrave's **GOLDEN TREASURY** (Everyman's Library, Dutton). Of course if the library wants to go farther in poetry it could supply copies of the works of the standard poets,—Byron, Shelley, Keats, Browning, etc. Then, I suppose, there must be some material on science, though the field is so vast that it is difficult to select anything specific where there is so much to be considered. Perhaps general surveys like Robert J. Harvey-Gibson's **TEN THOUSAND YEARS OF SCIENCE** (Macmillan) or Sir J. Arthur Thomson's **OUTLINE OF SCIENCE** (Putnam), might prove satisfactory. C. C. Furnas's lively **THE UNFINISHED BUSINESS OF SCIENCE** (Reynal & Hitchcock) would prove a valuable adjunct to the others. As to art—for art, too, ought to be represented—Elie Faure's five volume **HISTORY OF ART** (Harpers) and Salomon Reinach's **APOLLO** (Scribners), an illustrated manual of the history of art throughout the ages, would be good selections. Another general survey which it would be well to have on the shelf—in a different field, to be sure—is Weber's **HISTORY OF PHILOSOPHY** (Scribners). And, since I forgot to mention it before, I put in here Roget's **THESAURUS OF ENGLISH WORDS AND PHRASES** (Longmans, Green; Dutton, and others), which should prove a very ready help in trouble to harassed men and women writing speeches or concocting important epistles.

## CHAPTER III

### TOWARD THE STUDY OF LITERATURE

Mrs. W. A. C. of Penn Yan, N. Y., *who has been appointed by the local college club leader of a group to study contemporary literature, says she finds it difficult to plan a unified course in such a fluid medium, and asks for suggestions "to form a sort of backbone to keep us from scattering our efforts."*

Probably the easiest way for Mrs. W. A. C. to arrange a consistent program would be to select a few broad topics and then build outlines for individual meetings on the scaffolding thus erected. She might for the first part of the season, at any rate, concentrate on American literature and take up successively contemporary developments in fiction, poetry, and the drama. It would be wise, I think, in each instance to devote a meeting or two, or even more if the discussion proved interesting, to certain books which presented a survey of current trends and points of view before proceeding to specific authors and works. Thus to begin with the novel, a most interesting meeting could be developed about such a book as E. M. Forster's *ASPECTS OF THE NOVEL* (Harcourt, Brace), an English book, to be sure, but one which holds just as good for American literature as for British since its analysis is devoted to the general elements which enter into the writing of fiction and manner of its handling. If the club wishes to pursue further the study of fiction as an art, it could well spend considerable time in discussion of Percy Lubbock's *THE CRAFT OF FICTION* (Scribners), a work which demands close attention but most richly repays effort. There's meat enough in its

comment to keep any group interested for a long period. With these two English books to serve as guide to the whole subject of fiction and with Carl Van Doren's *CONTEMPORARY AMERICAN NOVELISTS* (Macmillan) as basis for a survey of the field of present-day American writing of the sort, the club could arrange several meetings around individuals or groups of novelists. Thus a program (or several programs) could be constructed about Sinclair Lewis and the group of realists whose post-war disillusionment took the form of bitter portrayal of their country, another about such writers as Ernest Hemingway, William Faulkner, and Erskine Caldwell, and a third around such practitioners of the art of the novel as Willa Cather and Ellen Glasgow. Still another might be focussed about the fantasists like Robert Nathan and Elinor Wylie (totally unlike, to be sure), and others might be given over to an individual like Thomas Wolfe, to mention an author at present very much before the public eye.

When the novel has been adequately handled for the club's purpose it might pass on to a study of the short story, and begin that subject by using as a cornerstone Henry Seidel Canby's *STUDY OF THE SHORT STORY* (Holt), which has recently been revised, and has been brought up-to-date in an introduction by Alfred Dashiell. The best way to get perspective on the contemporary American short story is through the collections which appear annually. Such, for instance, is the volume of the *O. HENRY MEMORIAL AWARD PRIZE STORIES* (Doubleday, Doran) which contains examples of the work of such established writers as Kay Boyle, Stephen Vincent Benét, and Josephine Johnson (to cite but a few names), and has contributions from lesser known or unknown authors. *Story ANTHOLOGY* (Vanguard), compiled from the magazine *Story* which has been the testing ground of much new talent, and *BEST SHORT STORIES* (Houghton Mifflin), edited by Edward

J. O'Brien, would further serve to give a panoramic view of the field, and equip the club members for discussion of current short stories.

Having dispatched fiction, the club could next proceed to poetry, and begin here too with some works presenting general discussion before advancing to individual poets. Two excellent books for this part of the program would be John Livingston Lowes's stimulating and illuminating *CONVENTION AND REVOLT IN POETRY* (Houghton Mifflin) and Elizabeth Drew's *DISCOVERING POETRY* (Norton), one of the best presentations of what constitutes the delight and the beauty to be found in poetry available. As with the short story a good anthology, such as Louis Untermeyer's *MODERN AMERICAN POETRY* (Harcourt, Brace), supplemented by such works as his *AMERICAN POETRY SINCE 1900* (Holt) and William Rose Benét's *FIFTY POETS* (Dodd, Mead), would be a wise way of approaching the field from which special writers for broader study could later be selected.

A special meeting could be allotted to poets such as Robert Frost, Amy Lowell, Edgar Lee Masters, and Vachel Lindsay, another to a group of writers of narrative poetry like Edwin Arlington Robinson, Stephen Vincent Benét, and Archibald MacLeish (all of whom belong also in other categories), a third to the two women poets who have been outstanding in the last few years, Elinor Wylie and Edna St. Vincent Millay, and a fourth to a group which would include William Rose Benét, Louis Untermeyer, and Carl Sandburg, all of them leading poets.

In the drama, with Barrett H. Clark's *STUDY OF THE MODERN DRAMA* (Appleton-Century) and the annual collections of plays edited by Burns Mantle and published by Dodd, Mead as background reference, one book, it seems to me, would serve admirably as a pivot for discussion—that is the

PULITZER PRIZE PLAYS (Random House) which presents the dramas which have been given the stamp of superior merit during the last seventeen years. The club could spend as much or as little time as it chose on these, according them either individual meetings, or taking up several in an afternoon.



## CHAPTER IV

### ADVANCING AMERICA

*Have you a list (writes M. A. W. of Philadelphia, Pa.) or would you suggest a partial one, of novels and readable, untechnical non-fiction, dealing with the developments in American social and economic life since about 1880 or 1900? Perhaps, the new West, reclamation, conservation, big business, railroads, manufacturing, politics, labor, the farmer.*

First for the fiction. One of the earliest novels to make social and economic questions the fulcrum of its tale was *THE BREADWINNERS* (Harpers), published anonymously when it originally appeared in 1884, but afterward acknowledged as the work of John Hay. In it Hay satirized the trade unions and upheld economic individualism; the book was negligible as a work of fiction and though not long since reissued is of interest today solely for the light it casts on the economic trends of its time. A year later William Dean Howells in *THE RISE OF SILAS LAPHAM* (Houghton Mifflin) dealt with the business ideals of the period, and a few years later still in *A HAZARD OF NEW FORTUNES* (Harpers) depicted the strife of classes and tumultuous labor troubles. Hamlin Garland, a disciple of Henry George, in *PRAIRIE FOLKS* (Harpers) and *ROSE OF DUTCHER'S COOLY* (Harpers) turned his realism upon the grim struggle for existence of the humbler classes, and some little time later Jacob Riis, tenement house commissioner of New York, under a thin disguise of fiction presented a series of sociological studies in *HOW THE OTHER HALF LIVES* (Scribners). Then came Frank Norris with his *McTEAGUE* (Doubleday, Doran), a bitter picture of the grinding poverty and

suffering of the laboring classes, and *THE PIT* and *THE OCTOPUS* (both Doubleday, Doran), the first two volumes of an unfinished trilogy designed to show the warfare of the capitalists against the community. Dreiser, with *THE FINANCIER* and *THE TITAN* (both Boni), and Upton Sinclair with such books as *THE JUNGLE* (published by himself), *OIL!* (Boni), and *BOSTON* (Boni) recorded events and trends in the economic world. To this list, which indirectly charts the lines of American social and economic development, should be added such works as Sinclair Lewis's *MAIN STREET* and *BABBITT*, (Harcourt, Brace), and *IT CAN'T HAPPEN HERE* (Doubleday), which contain some of the most scathing comment upon the American social scene of the past decade and a half, and recent proletarian novels like Robert Cantwell's *LAND OF PLENTY* (Farrar & Rinehart), Albert Halper's *UNION SQUARE* (Viking), and Catherine Brody's *NOBODY STARVES* (Longmans, Green). M. A. W. mentions novels of the soil. There is no corner of the fiction field which has of late come into more prominence than this, or in which realism has more completely supplanted the romantic instinct. Ellen Glasgow's *BARREN GROUND* (Doubleday, Doran), Edna Ferber's *SO BIG* (Doubleday, Doran), Gladys Hasty Carroll's *AS THE EARTH TURNS* (Macmillan), Leroy MacLeod's *YEARS OF PEACE* (Appleton-Century), and a dozen other tales of the farm depict country life not in the glamour of a poetic imagination but in its hard realities with labor, and weariness, and monotony the order of its day.

So much for the novels. For the untechnical non-fiction which M. A. W. wants I suggest John Chamberlain's *FAREWELL TO REFORM* (Day), which begins in the era of Roosevelt the First and traces the rise, growth, and decay of the progressive mind in America; Ernest Sutherland Bates's *THIS LAND OF LIBERTY* (Harpers), *MIDDLETOWN* (Harcourt, Brace), by Robert S. Lynd and Helen M. Lynd, a study in

contemporary American culture, Stuart Chase's *MEN AND MACHINES* (Macmillan), Secretary Wallace's *NEW FRONTIERS* and "WHOSE CONSTITUTION?" (Reynal & Hitchcock), Norman Thomas's *THE CHOICE BEFORE US* (Macmillan), and Ernest K. Lindley's *THE ROOSEVELT REVOLUTION* (Viking).

## CHAPTER V

### LEISURE AND ITS OPPORTUNITIES

E. A. M. of Cleveland, Ohio, *wants suggestions for a program for her club for the coming season, one that will "be interesting and practical for the members."*

Since leisure unfortunately continues to be the unwished for portion of all too many of our citizens at the present moment, and since under whatever organization of society the future is likely to bring there will presumably be a redistribution of labor which will make the problem of caring for free time a pertinent one, it seems not out of place for a club of women to devote themselves to a study of the subject. As the foundation stone of its discussion, if it is willing to tackle a work of most serious character albeit of highest interest, I should suggest consideration of Thorstein Veblen's *THEORY OF THE LEISURE CLASS* (Viking). "It is the purpose of this book," in the words of the Introduction, "to discuss the place and value of the leisure class as an economic factor in modern life, but it has been found impracticable to confine the discussion strictly within the limits so marked out. Some attention is perforce given to the origin and the line of derivation of the institution, as well as to features of social life that are not commonly classed as economic." The work is one which has become a classic and would alone, if followed through its various implications, serve as subject for a program. However, I take it for granted that E. A. M.'s associates want a general rather than a specialized plan for the year so I offer Veblen's book merely for reading and not for scientific study. After that has been discussed, the club members might distribute among

themselves and report on such books as Gove Hambidge's *TIME TO LIVE* (McGraw-Hill), an account of adventures in the use of leisure; C. DeLisle Burns's *LEISURE IN THE MODERN WORLD* (Appleton-Century), and L. P. Jack's *EDUCATION THROUGH RECREATION* (Harpers). Having taken up these general commentaries, the club might decide to give different groups of its members definite phases of the uses of leisure to work on. This would involve examination of community recreation for information in regard to which the club might turn to such books as *COMMUNITY DRAMA* (Appleton-Century), a report of the National Recreational Association presenting suggestions for a community-wide program of dramatic activities; *MUSIC IN AMERICAN LIFE* (Oxford University Press), by Augustus D. Zanzig, a survey of amateur musical activities based upon findings of the nation-wide research of the National Recreational Association, a manual of practical suggestions; *FOOTLIGHTS ACROSS AMERICA* (Harcourt, Brace), by Kenneth MacGowan, a study of theater groups and their plays and of the place of drama in education, and *THE DANCE AND ITS PLACE IN EDUCATION* (Harcourt, Brace), by Margaret Newell H. Doubler. The National Council of Parents and Teachers put out a useful little brochure in 1932 entitled *EDUCATING FOR LEISURE* which should be read with the lengthier works. Finally, to come down to the uses of leisure for the individual as well as the group, as the club would of course wish to do as part of its program, the members should secure *THE CARE AND FEEDING OF HOBBY HORSES* (Leisure League), by Earnest Elmo Calkins, in which pamphlet they will discover more ways of passing time profitably and pleasantly than the ordinary individual could think up for himself in a lifetime.

## CHAPTER VI

### A VARIED PROGRAM

*It is to R. M. F. of Birmingham, Ala., Mrs. J. R. T. of Jackson, Tenn., and Mrs. J. M. of Perry, Okla., all three, that we are replying as well as to K. S. F. of Seymour, Ind. when I answer the letter of the last-named. K. S. F. writes "We have eighteen meetings with three papers at each meeting, each day's program with a heading indicative of the subject; books not necessarily fiction or biography but suitable for a mixed audience." Mrs. J. R. T.'s club has more meetings—twenty-one—but we imagine fewer papers. Mrs. J. M.'s specifically asks for something on music as well as literature, and R. M. F.'s includes works setting forth current social trends as among its desiderata. So now to the lists!*

Fiction, I suppose, is as good a way as any other of starting a season off, for fiction, of course, is of interest to readers of every type and the path of least resistance to most. No type of tale in America has in recent years had more pains spent upon it, or had more to show for its pains, than the novel of the soil. There has been a constantly growing stream of novels dealing with the land and agricultural life. Indeed the Pulitzer Prize for fiction—whether wisely or not—was recently bestowed upon such a story, Caroline Miller's *LAMB IN HIS BOSOM* (Harpers), a portrayal of elemental passions and simple people in the Georgia country. The clubs might read this if only because of the distinction bestowed upon it. Personally I don't think it nearly as effective or distinguished a book as either Gladys Hasty Carroll's *AS THE EARTH TURNS* (Macmillan), which takes Maine for its background, or Marjorie

Kinnan Rawlings's *SOUTH MOON UNDER* (Scribners) with its depiction of the unfamiliar Florida scrub country. But the three together would furnish an interesting afternoon's selection.

If the clubs, having read these books and had them discussed either individually or as a group (as best suited the amount of time at their disposal), wanted to continue into a second day's program with American fiction, they might focus an afternoon's discussion about that other type of novel which has been so important in the current output—the proletarian. Here they could select such works as Albert Halper's *UNION SQUARE* (Viking), Catherine Brody's *NOBODY STARVES* (Longmans, Green), and Robert Cantwell's *LAND OF PLENTY* (Farrar & Rinehart). Next, in order to be abreast of tales that have been widely read and discussed, they could turn to Evelyn Scott's *BREATHE UPON THESE SLAIN* (Smith & Haas), which deserts the American background for England, Sinclair Lewis's *IT CAN'T HAPPEN HERE* (Doubleday, Doran), and T. S. Stribling's *UNFINISHED CATHEDRAL* (Doubleday, Doran), the last of a trilogy of Southern novels. Undoubtedly they will wish to spend an afternoon in discussion of English novels, and, though it is not among the works on which his reputation will stand, will want to include Galsworthy's last book, *ONE MORE RIVER* (Scribners). Indeed, the volume might well serve as excuse for an entire afternoon's discussion centered about its author whose work is now over. If, however, K. S. F.'s club wishes its three papers to be on different works and authors, it might choose in addition to Galsworthy, Virginia Woolf, represented by one of her earlier works like *THE LIGHTHOUSE OF MRS. DALLOWAY*, or by a later one like *ORLANDO* (all Harcourt, Brace), and V. Sackville-West's *ALL PASSION SPENT* (Doubleday, Doran). It is curious how much it is the established novelists who come to mind when one writes of English fiction.

To leave novels, or rather not to leave them, but to include them in programs of wider scope than purely fictional ones, the clubs might set aside several afternoons for discussion of various nationalities and their civilizations. Russia certainly will demand two days of which the first might consist of papers on such aspects of the Soviet Republic as are depicted in Max Eastman's *ARTISTS IN UNIFORM* (Alfred A. Knopf), a study of the regimentation for propaganda purposes of the Russian writer and artist, Maurice Hindus's *THE GREAT OFFENSIVE* (Smith & Haas), in which general conditions and especially those in the agricultural communities are passed in review, K. Mehnert's *YOUTH IN SOVIET RUSSIA* (Harcourt, Brace), and *SOVIET COMMUNISM* (Scribners), by Sidney and Beatrice Webb. The second day could be given over to the novels that would make more vivid the present both by portrayal of life as it is lived today and to point the contrast of the manner of its living in the past. There are three excellent novels on which the members might report, Sholom Asch's *THREE CITIES* (Putnam), Ilya Ehrenbourg's *OUT OF CHAOS* (Holt), and *AND QUIET FLOWS THE DON* (Knopf), by Mikhail Sholokhov.

So much for Russia. Next there's Germany that cries aloud for an afternoon's attention. Probably as vivid an idea of what the Hitler regime has meant to that nation as is to be had can be acquired from a reading of Lion Feuchtwanger's novel, *THE OPPERMANNNS* (Viking), the chronicle of a Jewish family of culture and position to which Nazi policy brings tragedy. That book might constitute one part of a triune program of which the second would be Ernst Toller's *I WAS A GERMAN* (Morrow), and the third the small but illuminating volume by Hamilton Fish Armstrong, *HITLER'S REICH* (Macmillan).

From Germany it would be natural to slip into a study of international political and economic conditions. At least three afternoons, it seems to me, ought to go into a consideration of



these matters for the substance of which the club members can turn to such books as Hoffman Nickerson's *CAN WE LIMIT WAR?* (Stokes), *THE INTELLIGENT MAN'S REVIEW OF EUROPE TODAY* (Knopf) by G. D. H. Cole, Engelbrecht and Hanighen's *MERCHANTS OF DEATH* (Dodd, Mead), or George Seldes's *IRON, BLOOD AND PROFITS* (Harpers)—both of these last, studies of the international armaments industry calculated to make one's blood run cold and hair rise in horror—Walter Lippmann's *THE UNITED STATES IN WORLD AFFAIRS* (Harpers), and, to get into focus the America which plays its part in the world of today, Mauritz Hallgren's *SEEDS OF REVOLT* (Knopf). The issues raised by all these books are of so manifold a nature that the clubs will find difficulty in confining their programs to only three papers an afternoon for three afternoons, but by planning carefully they should be able to divide the field so as to take up outstanding phases of the international situation. If any of them is temerarious enough to embark on discussion of financial problems there are plenty of books to give them points of departure. But I'm frank to admit that so far as I am concerned I throw up my hands in the face of questions of monetary policy and can do no better than read columns of discussion in the hope that some faint ray of light will light the darkness of my ignorance on such matters.

Well, that's half of the eighteen meetings disposed of, and almost all my space. There seems no hope of my compressing the rest of my programs into the proper limits unless I resort to short cut methods, so I shall fall back on mailing without any but brief and occasional comment lists of books devised for the remaining meetings. One of those, before I leave the field of international affairs and the precarious relations of nations, ought, it seems to me to go to a batch of books which movingly illustrate the incidence of war on non-combatants—such works as Vera Brittain's *TESTAMENT OF*

YOUTH (Macmillan), Storm Jameson's NO TIME LIKE THE PRESENT (Knopf), and THE FIRST WORLD WAR (Simon & Schuster), a photographic history edited by Laurence Stallings. There's food for reflection and heartsickness, heaven knows, in this trio of books, but we think it an important one.

## CHAPTER VII

### MOSTLY MEXICO

*A. S. H. of Seattle, Wash., is planning a special program for a university women's book review class to which she belongs, and wishes in this instance instead of following their usual procedure to make the program one to which several members contribute instead of a single one. She wishes therefore suggestions for a topic which can be subdivided among some half-dozen members who will thus conduct a symposium. Since all the members of her organization are amateurs and all are busy they cannot undertake elaborate research.*

In these days when so many from all over the United States are making the trip to Mexico it seems to me that a program centered about a possible prospective tour to that country might be of general interest. What the intelligent traveller would want as intellectual equipment for such a journey would, I should think, be some outline of the history, ancient and modern, of Mexico, some authoritative and suggestive discussion of its present relations, problems, and policies, description of the land and its people, and something that would convey a little of the romance of its past. Books may come and books may go, but Prescott's *THE CONQUEST OF MEXICO* still remains the great classic on the early history of Mexico, and though later research has brought to light much which emends and adds to it, it is a work which every visitor to that land should read. It is long, perhaps too long in its entirety for the time at the disposal of A. S. H.'s group, but some member of it ought to read it at least in part. Someone could dip, too, into Bernal Diaz del Castillo's *DISCOVERY AND CON-*

QUEST OF MEXICO (London: Routledge), that chronicle of one of Cortez's soldiers to which Prescott went as one of his sources and which Archibald MacLeish in CONQUISTADOR (Houghton Mifflin) follows with great closeness, putting his tale into the mouth of the old adventurer. Mr. MacLeish's poem, which won a Pulitzer Prize, might well have excerpts read aloud by the member to whom it is allotted. It is a stirring narrative which swings along in vigorous fashion and quite apart from its bearing on the Mexican program should furnish excellent reading for the club. With these three works, and if something more specifically from the archæological angle is desired, with H. J. Spinden's ANCIENT CIVILIZATIONS OF MEXICO AND AMERICA (American Museum of Natural History) added for good measure, the distant past should be well taken care of, and the club could then proceed to a study of the evolution of the Mexico of today. There is no better book for this purpose than Ernest H. Gruening's MEXICO AND ITS HERITAGE (Appleton-Century), a study of social conditions, politics, and government, with a survey of church history, and illuminating characterization of Mexican civilization. Mr. Gruening's book, I am told, is regarded in Mexico much as Bryce's AMERICAN COMMONWEALTH is in our country, as a study by a foreigner which is as authoritative as anything in its field. It is dispassionate and analytical, at once critical and understanding, in every way an excellent work. One of A. S. H.'s fellow club members ought without fail to report on it. Another, then, might present a synopsis of Stuart Chase's views as set forth in his MEXICO: A STUDY OF TWO AMERICAS (Macmillan), a roseate portrayal of the Mexican country and its civilization, designed to show the blessedness of a machineless community as over against the defects of a highly industrialized society like that of the United States. One other aspect still remains which should furnish an interesting paper, and that is the Maximilian episode on

which two good recent books have appeared—MAXIMILIAN, EMPEROR OF MEXICO (Yale University Press) by J. L. Blasio, and Bertita Harding's PHANTOM CROWN (Bobbs-Merrill). And, lest after the club has had its Mexico day, all the members decide to take their next vacations in that land of beauty, confusion, and interest, some one of the speakers should take occasion to inform them that the best manual for their travels is Terry's GUIDE TO MEXICO (Houghton Mifflin).

## CHAPTER VIII

### RELIGION IN FICTION

L. W. P., Jr., of Austin, Texas, *who is to deliver a paper on religion as a theme for fiction, and who says that his investigations lead him to the conclusion that the contemporary novelist for the most part simply ignores religion, wishes a list of novels in which it plays any large part.*

I'm not quite sure how comprehensive L. W. P., Jr., means the word contemporary to be, so for safety's sake I'm going back over a number of years for my titles. And I'm offering only a very small fraction of the list that could easily be compiled. Way back in the days of my youth I remember there lay about in a pantry that housed an overflow of books, a paper-bound copy of Mrs. Humphry Ward's ROBERT ELSMERE (Macmillan), a volume which I gathered from the comment of my elders had a few years before set the Anglo-Saxon world by its ears. I tried reading it later on in life, and found it far from the tensely exciting book which my parents had discussed. By that time, I suppose, the world had seen more ministers whose faith had come into collision with doubt, and its tale of the agony of soul of a rector in his progress toward agnosticism was no longer startling. The book had an enormous success in its time, however, and brought its author into the forefront of the writers of her day. Years later she produced a sequel to ROBERT ELSMERE entitled THE CASE OF RICHARD MEYNELL (Doubleday, Doran) which, to the best of my knowledge, fell flatter than a pancake. Another novel of which I used to hear the older generation talk was Margaret Deland's JOHN WARD, PREACHER

(Harpers), which reversed Mrs. Ward's predicament and portrayed its rigidly Calvinistic hero in conflict with his agnostic wife. Still another I have always meant to read, but never got around to more than glancing at on library shelves, is Harold Frederic's *THE DAMNATION OF THERON WARE* (Duffield), the story of a Methodist minister's progress from a narrow orthodoxy to doubt and unbelief. That, too, was a novel which in its year roused lively discussion and argument. William Dean Howells in *THE MINISTER'S CHARGE* (Houghton Mifflin) depicted the spiritual development of a country lad who went to Boston on the encouragement of a minister, and Samuel Rutherford Crockett in *THE STICKIT MINISTER* (Macmillan) chronicled the work of a minister among humble men, adding the flavor of Scottish dialect to his tale. Scottish, of course, reminds me of that charming novel which ushered Barrie into his high popularity, *THE LITTLE MINISTER* (Scribners), a lovely and tender story. Coming nearer to our own day, there are Robert Herrick's *THE MASTER OF THE INN* (Scribners), a brief tale in which religious symbolism plays a part, and Winston Churchill's *THE INSIDE OF THE CUP* (Scribners), a novel turning on religious hypocrisy and doctrinal discussion. And so I arrive at more immediately contemporary works, Sinclair Lewis's *ELMER GANTRY* (Harcourt, Brace), which a few years ago aroused a storm of controversy, H. G. Wells's *GOD THE INVISIBLE KING* (Macmillan), and *THE SOUL OF A BISHOP* (Macmillan), the latter, in the author's words, "a novel (with just a little love in it) about conscience and religion and the real troubles of life"; Galsworthy's *SAINT'S PROGRESS* (Scribners); Janet Beith's *NO SECOND SPRING* (Stokes), a book depicting with freshness and power the efforts of a minister in a small community hostile to him, and *CLOUD HOWE* (Doubleday, Doran), by Lewis Grassie Gibbon, which also portrays its minister hero at his duties among simple country folk.

## CHAPTER IX

### READING FOR AN INVALID

“There’s luck in odd numbers,” said Rory O’More. And so that there may be luck in the list I am drawing up for *B. de C. L. of Evermeu, France*, who wants books to beguile an invalid friend into forgetfulness of her plight, I’m selecting an uneven number of titles instead of the half dozen for which she asked. I’m including in my list something old and something new (which, if the old jingle holds true, helps to assure good fortune), and I’m compiling it in compliance with *B. de C. L.*’s request that the books I choose be “gay, but not too sophisticated nor too long,” and, if possible, in cheap editions. I make provision for something old for one reason only, and that is because personally I can’t conceive of spending any considerable period of time in bed without rereading Jane Austen. Like *Abou Ben Adhem*’s name (so far as I am concerned), *PRIDE AND PREJUDICE* leads all the rest when it comes to novels that delight and charm. Not even Miss Austen’s own *EMMA* can threaten its supremacy. So I start my list for *B. de C. L.*’s friend with that immortal work now to be had in the *Everyman’s Library* (Dutton) or the *World’s Classics* (Oxford University Press) series. For the rest I’m selecting books of more recent date, Phil Stong’s *STATE FAIR* (Grosset & Dunlap), for instance, a gay, swift-moving narrative, racy of the soil, with a prize pig for hero, a mid-Western farm family for cast, and a country fair for background. It’s a good, zestful tale, fresh, original, and amusing. Then there’s Richard Hughes’s *HIGH WIND IN JAMAICA* (Modern Library), originally published in this country under



the title of *THE INNOCENT VOYAGE* (Harpers), one of those books which strike a new note in fiction and uncover a challenging talent. The young people who are the center of its story are happily depicted in touching naiveté by a highly sophisticated writer. Far more in the tradition of American childhood is the trio of youngsters who lend liveliness to Rhys Davis's *WORTH REMEMBERING* (Longmans, Green). This is a tale spiced with picturesque Southern speech, given a highly individualistic turn by the vagaries of the young folk, and enlivened by the infusion into it of homely Negro wit and humor. "Plum elegant," its admirers consider it, and I am willing to believe that their unrestrained delight in it is better justified than my own more temperate enjoyment. If B. de C. L.'s friend likes the Wodehouse type of humor (and few are they who do not) she will find reading well calculated to dispel the languors of illness in *NOTHING BUT WODEHOUSE* (Garden City Publishing Co.), an omnibus volume containing the cream of its author's productions. In the same inexpensive edition is to be had an anthology of *THE BEST AMERICAN HUMOROUS SHORT STORIES*, while that novel so popular when it appeared, V. Sackville-West's *THE EDWARDIANS*, a portrayal of English society at the turn of the century, with Knole of the Sackvilles for background, is to be had in the Grosset & Dunlap edition for a dollar. Just the kind of reading to delight an invalid who wants high-hearted good humor together with an unstrenuous zest is Christopher Morley's charming *PARNASSUS ON WHEELS* now in the Modern Library group. Somerset Maugham's excellent collection of short stories, *FIRST PERSON SINGULAR* (Garden City Publishing Co.), which needs leisurely perusal for the appreciation of its consummate craftsmanship, is another book which should prove welcome in the sickroom. And finally I can't resist adding, though they are verse and not fiction and too recent to have appeared in cheap editions, Ogden Nash's *BAD*

PARENTS' GARDEN OF VERSE (Simon & Schuster), and Don Marquis's "archy's life of mehitabel" (Doubleday, Doran); archy, the cockroach, as his devotees will remember, could not stretch to the capital letters of the typewriter, hence his use of the lower case. Age has not withered him, nor custom staled his infinite variety. As for Mr. Nash, his new collection of brilliant caricatures in verse, is bigger and better than ever.

## CHAPTER X

### A PROGRAM ON CONTEMPORARY THOUGHT

Mrs. H. G. Q. of Shreveport, La., *who is chairman of the program committee of a study club, is desirous of preparing a schedule for the coming year which will give the membership some general idea of contemporary thought. She proceeds to particularize further, suggesting various phases of the subject which she desires to include.*

First of all, to orientate itself, the club might read Joseph Wood Krutch's *THE MODERN TEMPER* (Harcourt, Brace) which, pessimistically but illuminatingly, presents the case of the modern intellectual. It might further read Irwin Edman's *THE CONTEMPORARY AND HIS SOUL* (Viking), a collection of philosophical essays, in which one of the younger critics and philosophers of our country sets forth persuasively some of the problems that beset the thoughtful man. Having thus attacked the subject from the intellectual angle, it might go on to *THROUGH SPACE AND TIME* (Macmillan) which furnishes an approach to some of the scientific reasoning of the day, or to Sir Arthur Eddington's *NEW PATHWAYS IN SCIENCE* (Macmillan) or C. C. Furnas's *THE NEXT HUNDRED YEARS; THE UNFINISHED BUSINESS OF SCIENCE* (Reynal & Hitchcock). *A PRIMER FOR TOMORROW* (Scribners), by Christian Frederick Gauss, dean of Princeton University, is a small book but a meaty one, an introduction, as its author calls it, to contemporary civilization, which comments briefly but critically upon science, religion, capitalism, nationalism, and the American attitude toward other nations.

So much for the general background. Now for the specific

subjects which Mrs. H. G. Q. mentions. She wants to know, for one thing, whether there is a book out, or to come out, on social welfare. I have one here at my elbow entitled *ON ECONOMIC PLANNING* (Covici-Friede), a collection of papers delivered at the Regional Study Conference of the International Industrial Relations Institute in New York in 1935. Its editors, Mary L. Fleddérus and Mary Van Kleeck, state in their introduction that the "book is a group product reflecting diversity of view and expression" but unified in its concentration on the problem of "what kind of economic planning can end unemployment, establish security, and raise standards of living in proportion to productive capacity." The work is a useful and readable one for the general reader.

Next, Mrs. H. G. Q. wants a book which she can use as background for an afternoon to be devoted to poetry, and a volume of poems which can be used on the same occasion: Elizabeth Drew's *DISCOVERING POETRY* (Norton) would, I think, prove an admirable springboard for her main discussion. Miss Drew, who is the author also of a no less illuminating but more general book entitled *THE ENJOYMENT OF LITERATURE*, is a critic of discrimination and taste, with an excellent acquaintance with both prose and verse; and just the sort of perspective that a club of varied interests needs. As for the volume of poetry, why not take William Rose Benét's *GOLDEN FLEECE* (Dodd, Mead), a selection from his works of the poems which he himself considers his best? Here is one of the best poets contemporary America has produced, an artist of impeccable integrity and rich and far-flung fancy, versatile and scrupulous in metrics, and always distinctively himself.

"Something on religion—not too churchy," Mrs. H. G. Q. also wants. That, I should say, would be John Dewey's *A COMMON FAITH* (Yale University Press), discussions originally delivered as lectures, which attempt to present a faith which those who no longer can admit creeds will find acceptable. A

suggestive and lucid little book, it is well adapted both in length and subject matter to club purposes. When that has been used for a meeting, the club might get variety in its program by turning to the drama. Apparently in the past it has had all sorts of conventional drama talks, and now wants something new in the way of a play or work on the drama. Two books come to my mind, of widely different nature, either of which ought to prove interesting. The first is John Mason Brown's *LETTERS FROM GREENROOM GHOSTS* (Viking), ingenious letters from dramatists of the past to those of the present with whom they might have been supposed to have a certain affinity, written in the manner of their period and backed by thorough scholarship. The second is *THE CURTAIN FALLS* (Harcourt, Brace), by Joseph Verner Reed, an account of what happens in the preparation and production of a play. And finally for the volume on music which Mrs. H. G. Q. wants, I suggest the life of Schubert, by Ralph Bates, which has been issued in the excellent series of brief biographies which the Appleton-Century Company is bringing out. It's by the same Ralph Bates whose novel, *LEAN MEN* (Macmillan), a story of Spain in revolution, has called attention to him as one of the ablest of the novelists dealing with the contemporary scene.

## CHAPTER XI

### FOR A CLUB OF YOUNG WOMEN

*M. F. of St. John, N. B., is to give a talk before a group of young women and wishes to discuss some of the recent books. She asks for a list that will be of interest to girls of twenty or thereabouts.*

There is a group of books which I should think would prove engaging to a club such as she describes, for young women in their twenties are, I think, in a mood to read of others of their sex who have achieved prominence or lived under conditions somewhat unusual. Among them are Pearl Buck's charming biography of her mother, *THE EXILE* (Day), the portrayal of a life lived among missionary circles in China; Tatiana Tchernavin's *WE SOVIET WOMEN* (Dutton), in which the workings of the Russian state are described in their incidence on the fair sex; Blanche Colton Williams's life of *GEORGE ELIOT* (Macmillan), and Dorothy Sayers's *GAUDY NIGHT* (Harcourt, Brace). This last, a mystery story in which the author again shows that she is increasingly becoming interested in the straight novel rather than the detective tale, plays against the background of an Oxford college, has a predominantly feminine cast, and can lay claim to some of the most brilliant dialogue which has seen the light of print for many a day. There is a lengthy Russian novel issued by Longmans, Green, *DARKNESS AND DAWN*, by Alexei Tolstoy, a story beginning in pre-Revolutionary days and running up to the opening of the Soviet regime, which is really a pageant of Russian history during that period of years, given unity by

being carried on the thread of the fortunes of two sisters. It would, I think, afford interesting opportunity for comment, since it offers a chance for the discussion of the genesis and progress of the Russian experiment and gives an excuse for mention of a great many recent books on Russia's development. Incidentally, if she does enter on this subject M. F. should not fail to make mention of *SOVIET COMMUNISM* (Scribners), by Sidney and Beatrice Webb. These two stout volumes are not, to be sure, likely to be the selection of the average young person, but they are of so excellent a nature and by such uniquely fitted writers that they ought to have their existence bruited abroad.

I have, as it is plain to see, by this time forgotten that I was selecting books that had a particular concern with women. It's all foolishness, anyway, and a purely artificial distinction I was making, decided upon simply because it was an easy way of sliding into my list. So to continue on another tack. M. F., if she has not already talked to her club about Sinclair Lewis's *IT CAN'T HAPPEN HERE* (Doubleday, Doran) should by all means do so. Here is a novel which is provocative and suggestive, that has something to say to every American, and which can be quoted as evidence to the contrary when the possibility of America going fascist is scoffed out of conversation. Arnold Zweig's *EDUCATION BEFORE VERDUN* (Viking), which carries on the *SERGEANT GRISCHA* chronicle, is a book to read, for it has the same moving and impressive qualities as the earlier volume. One more novel, before I leave fiction for other works, and that is George Santayana's *THE LAST PURITAN* (Scribners), a work which was awaited with the greatest eagerness by those who were familiar with the author's philosophical writings and which to the delighted surprise of that circle has marched on to popular success. I said I was through with fiction, but I forgot when I said it that Elswyth Thane's *YOUNG MR. DISRAELI* (Harcourt,

Brace) was fictionized biography. It's a delightful book, full of vivid incident.

To pass into an entirely different field—that of international affairs, there's a most interesting description of European personalities and peoples of today in the shape of John Gunther's spirited *INSIDE EUROPE* (Harpers) and a lively personal chronicle that travels into various corners of the globe in Negley Farson's *THE WAY OF A TRANGRESSOR* (Harcourt, Brace). If M. F. wants to prescribe reading that will spread over a long period of time she should make mention of the three volumes of *A HISTORY OF EUROPE* (Houghton Mifflin), by H. A. L. Fisher, the last of which has just appeared, and which together constitute a set which would lend distinction to any library. And now one last book, Henry Seidel Canby's *ALMA MATER* (Farrar & Rinehart). M. F. will find, I think, that it has interest for a generation of college youth that knows other days and other ways from those described in it.

#### EIGHTEEN GOOD BOOKS OF 1933

Among the outstanding novels of the year are *SOUTH MOON UNDER*, by Marjorie Kinnan Rawlings (Scribners), and *AS THE EARTH TURNS* by Gladys Hasty Carroll (Macmillan), both of them novels of the soil, Mrs. Rawlings's of the Florida scrub country and Mrs. Carroll's of the Maine farmland. Both of them have a background pictured with liveliness and veracity, well differentiated and vigorously drawn characters, and both are knit into effectiveness by the understanding sympathy of their authors for the manner of life they are portraying. Likewise an authentic piece of Americana in fiction form is James Gould Cozzens's *THE LAST ADAM* (Harcourt, Brace), a realistic, and at the same time humorous portrayal of Connecticut village life, with some boldly etched personalities and a cleverly contrived method of securing unity for a necessarily sprawling story. A charming travesty



of tragic conditions, Robert Nathan's *ONE MORE SPRING* (Knopf), with its portrayal of a group of victims of the depression who find shelter in Central Park, displays his characteristic blend of satire and tenderness. Mr. Nathan's volume is as brief as Hervey Allen's enormously successful *ANTHONY ADVERSE* (Farrar & Rinehart) is long, and as directly focussed on the present day as Mr. Allen's picaresque tale beginning in Napoleonic times is for the most part divorced from it. If W. McC. P. has time when he has finished *ANTHONY ADVERSE* for another long novel he can tackle H. G. Wells's *THE BULPINGTON OF BLUP* (Macmillan), good Wells, more savage than H. G. has often allowed himself to be in the recent past, or he can turn to the same author's *THE SHAPE OF THINGS TO COME* (Macmillan), long and engrossing, and a tract for the times rather than a novel in everything but the fact that it is cast in a future Utopia.

Three foreign novels, Hans Fallada's *LITTLE MAN, WHAT NOW?* (Simon & Schuster), a tale of Germany and of unemployment, Jules Romains's *MEN OF GOOD WILL* (Knopf), a modern "novel without a hero," part of a work projected on a grand scale, and *TWENTY YEARS A-GROWING* (Viking), by Maurice O'Sullivan, a simple tale of simple Irish folk, are among the important publications in the field of fiction. H. M. Tomlinson's *THE SNOWS OF HELICON* (Harpers), as a story exceedingly poor, is to my mind one of the outstanding books of the season. Mr. Tomlinson may not know how to devise a plot, and he may have no idea how to extricate his characters from the artificial situations into which he throws them, but there is no one writing who has more "quality," if that word is taken to mean beauty of soul and mind, more ability to invest his writing with dignity and exquisite loveliness of expression than this quiet, rather deaf, much beloved Englishman. Of all the persons I have met in the course of my literary labors Tomlinson and Masefield more than any

others impress me with a power that comes from character and is wrung from agonized brooding over "the doubtful fate of human kind."

A book that is among the best of 1933 is Storm Jameson's *NO TIME LIKE THE PRESENT* (Knopf), the autobiography of a woman who came to maturity during the war years and who writes with burning indignation of the betrayal of humanity which she regards battle to be. Five more biographies take place among the most interesting books of the year, *THE AUTOBIOGRAPHY OF ALICE B. TOKLAS* (Harcourt, Brace), in reality the autobiography of the remarkable woman, Gertrude Stein, *THE HOUSE OF EXILE*, by Nora Waln (Little, Brown), the chronicle of an American woman's life in China, Stefan Zweig's *MARIE ANTOINETTE* (Viking), the third and last volume of *THE JOURNAL OF ARNOLD BENNETT* (Viking), and *THE FARM* (Harpers), by Louis Bromfield. Mr. Bromfield's book is really the biography of a family, thinly disguised as fiction, with himself figuring in the third person. I find it the most interesting of his books, and indeed a fascinating volume, worthy to take its place with Hamlin Garland's *A SON OF THE MIDDLE BORDER*.

## CHAPTER XII

### SOME BOOKS OF 1934

*Would it be too much to ask, writes Mrs. G. W. of Mound City, Mo., for a list of twenty-four books of types suitable to be reviewed in club work?*

I gather from the rest of Mrs. G. W.'s letter that the membership of her club is of assorted ages and tastes, and consequently I've selected books the interest of which should be fairly general. Presumably a group of women, no matter what their divergences in years and outlook, will all be interested in how other women have met the problems which confront them. Consequently, they should find appeal in such personal chronicles as Evelyn Harris's *THE BARTER LADY* (Doubleday, Doran), the autobiographical record of a woman farmer, who, left without her husband and with children to educate, wrested her living from the soil and Hilda Faunce's *DESERT WIFE* (Little, Brown), with its colorful incidents and its portrayal of life on a Navajo Reservation. Tatiana Tchernavin's *ESCAPE FROM THE SOVIETS* (Dutton), the book which set all the daily columnists to hurrahing when it appeared, is admirably adapted for the use of the club, and Barbara Peart's *TIA BARBARITA* (Houghton Mifflin) is another book to make women sit up and take notice. A doughty lady was Barbara and her adventures in the Argentine, Mexico, and elsewhere make good reading. The club ought also to be interested in Lauren Gilfillan's *I WENT TO PIT COLLEGE* (Viking), a lively first-hand portrayal of conditions in a Pennsylvania mining community. And, to swing to reminiscences of totally different sort, in Edith Wharton's *A BACKWARD GLANCE*

(Appleton-Century). The chronicle of Ike Hoover, White House usher through several administrations, published by Houghton Mifflin, has a deal of interesting anecdote in it, and sidelights on the first ladies of the land as well as on their husbands that cannot fail to win attention. How Mrs. Cleveland's charms endure through the years! For Mr. Hoover at least she was the incomparable among presidents' wives. There's another autobiographical narrative which should make excellent club reading, Margaret Chanler's *ROMAN SPRING* (Houghton Mifflin), full of fascinating recollections of notabilities of forty and fifty years ago. But that's enough of biography for the club. For fiction it might try A. P. Herbert's *HOLY DEADLOCK* (Doubleday, Doran), with its satire of the British divorce laws, Josephine Lawrence's *YEARS ARE SO LONG* (Stokes), a story built about the problem of dependent old age, Mikhail Sholokhov's *AND QUIET FLOWS THE DON* (Knopf), André Malraux's *MAN'S FATE* (Smith & Haas), Lion Feuchtwanger's *THE OPPERMANNNS* (Viking), Thomas Mann's *JOSEPH AND HIS BROTHERS* and *YOUNG JOSEPH* (Knopf), and Marguerite Steen's *MATADOR* (Little, Brown), a brilliant picture of Spain. A miscellaneous group of works that ought to prove interesting reading and arouse interested discussion is Ernst Henri's *HITLER OVER EUROPE* (Simon & Schuster), Louis Adamic's *THE NATIVE'S RETURN* (Harpers), Carl Carmer's *STARS FELL ON ALABAMA* or his *LISTEN FOR A LONESOME DRUM* (Farrar & Rinehart), *MERCHANTS OF DEATH* (Dodd, Mead), by Frank C. Hanighen and Helmuth C. Engelbrecht, Aldous Huxley's *BEYOND THE MEXIQUE BAY* (Doubleday, Doran), Romola Nijinsky's *NIJINSKY* (Simon & Schuster), a book which contains a life story remarkable enough to hold the attention of those to whom dancing itself is only a minor interest, Sven Hedin's *A CONQUEST OF TIBET* (Dutton), and Matthew Josephson's *THE ROBBER BARONS* (Harcourt, Brace). As a fillip to this more weighty reading

there is some poetry which Mrs. G. W.'s club might enjoy—Paul Engle's *AMERICAN SONG* (Doubleday, Doran), Christopher La Farge's *HOXSIE SELLS HIS ACRES* (Coward-McCann), and Stephen Vincent Benét's *BURNING CITY* (Farrar & Rinehart).

## CHAPTER XIII

### GOOD BOOKS OF 1935

L. R. Z. of Uniontown, Pa., says *she was given the topic "The Best Book of 1935" for a club program, and is at sea on the assignment. She wants help in selecting the outstanding volume in fiction, biography, and travel.*

Categorically to label anything "best" is a dangerous business, and I refuse to put my head into a noose. Rather than take chances I have selected from last year's publications several in each of the fields which L. R. Z. mentions and from these she can make choice of the particular volume she most favors. All of the titles I name have met with critical and public commendation.

If I fear to apply the term "best" to any book I have no hesitation whatsoever in saying of Anne Morrow Lindbergh's *NORTH TO THE ORIENT* (Harcourt, Brace) that it was the most popular travel book of 1935. And, indeed, though there may have been more important works from the point of view of the geographical student I am sure that there could have been none more charming in spirit than this. It is, I think, by all means the volume which should find its way into L. R. Z.'s program if but one gets mention.

When it comes to fiction, there is, of course, the Pulitzer Prize to act as signpost to H. L. Davis's *HONEY IN THE HORN* (Harpers). Personally there are several books I should give preference to over it, if I were making up a program—Ellen Glasgow's *VEIN OF IRON* (Harcourt, Brace), Sinclair Lewis's *IT CAN'T HAPPEN HERE* (Doubleday, Doran), Berry Fleming's *SIESTA* (Harcourt, Brace), one of the most veracious and

effective portrayals of the South of today which has made its appearance since the influx of books on that section began, and Thomas Wolfe's *OF TIME AND THE RIVER* (Scribners), which, whatever one may think of its sprawling immensity, is not a work to be lightly brushed aside. James Boyd's *ROLL RIVER* (Scribners) is another tale which L. R. Z. might include in her list, as are also Mary Ellen Chase's *SILAS CROCKETT* (Macmillan) and Rachel Field's *TIME OUT OF MIND* (Macmillan). This last was chosen by the booksellers as the best novel of 1935.

As to biography there is again a Pulitzer Prize to mark out a special work, *THE THOUGHT AND CHARACTER OF WILLIAM JAMES* (Little, Brown), a collection of letters by the philosopher carried on a running interpretative commentary by Ralph Barton Perry. This is a publication of importance to all to whom philosophy makes appeal, but it is possibly reading demanding too much application for club purposes. Perhaps the most charming biographical work of 1935, and one which should be admirably suited to L. R. Z.'s needs, is the late Clarence Day's *LIFE WITH FATHER* (Knopf), a delightful book not without gaiety because of its irony. With Mr. Day's volume might be read *ALMA MATER* (Farrar & Rinehart), by Henry Seidel Canby. Finally there are Marie Sandoz's *OLD JULES* (Little, Brown), Frank Monaghan's *JOHN JAY* (Bobbs-Merrill), Peter Quennell's *BYRON: THE YEARS OF FAME* (Viking), and that exceedingly interesting memoir of Napoleon's Moscow campaign, de Caulaincourt's *WITH NAPOLEON IN RUSSIA* (Morrow).

## CHAPTER XIV

### SOME BOOKS OF 1936

Mrs. W. C. F. of Kewanee, Ill. and Mrs. H. W. F. of Gladbrook, Ia. are both engaged in the preparation of a club program for the ensuing year. The former has the comprehensive subject of recent literature, the latter the narrower one of recent biography. I take it that by "recent" both mean the year 1936, and I am therefore making suggestions of books published during the past eight months from which I hope they can draw assistance.

One of the latest biographies of piquant character to appear is Dr. Victor Heiser's AN AMERICAN DOCTOR'S ODYSSEY (Norton). Dr. Heiser, who is an expert in tropical diseases and has made some sixteen trips around the world in behalf of the Rockefeller Institute, has taken adventure with a frolic welcome wherever it met him and his book is packed full of incidents and anecdotes of liveliest sort. It makes excellent reading, and has the added advantage of being a chronicle rich in the experience that is of value to science. Lively reading, too, though the life it mirrors is as far removed from such a career as Dr. Heiser's as North Pole is from South is THE COUNTESS FROM IOWA (Putnam), by Countess Nostitz, an autobiography which carries its subject from a childhood in the Middle West and the Sierras to a life spent first among the splendors and diversions of court society in Czarist Russia and later in the turmoil of Revolution. Mrs. H. W. F., by right of residence, ought to be particularly interested in this book. A penetrating study of personality, set also against a foreign background, is to be found in Pearl Buck's charming little



volume entitled *EXILE* (Day), which is a portrayal of her mother, and incidentally, of her father, while an interesting revelation of the literary mind at work and off guard is presented in G. B. Stern's *MONOGRAM* (Macmillan). If either club program maker wants a book on current political personalities she can choose either Konrad Heiden's *HITLER* (Knopf) or George Seldes's *SAWDUST CAESAR* (Harpers), the latter "the untold story of Mussolini and fascism." And if she wishes older historical figures there are Edith Sitwell's *VICTORIA OF ENGLAND* (Houghton Mifflin), and it would be interesting to read in connection with this Elswyth Thane's novel, *THE YOUNG MR. DISRAELI* (Harcourt, Brace), and for American subjects, the studies of Thomas Jefferson by James Truslow Adams (Scribners) and Claude Bowers (Houghton Mifflin).

There is considerable in fiction that trenches on biography and history and might meet the needs at any rate of Mrs. W. C. F. Into this category fall Feuchtwanger's *THE JEW OF ROME* (Viking), which takes Josephus for hero; Olive B. White's interesting tale *THE KING'S GOOD SERVANT* (Macmillan), built about the dramatic climax of Sir Thomas More's life; Vincent Sheean's *SANFELICE* (Doubleday, Doran), in which the Neapolitan court, Nelson, and Lady Emma Hamilton play a part and revolution serves as background for the action; Sylvia Townsend Warner's *SUMMER WILL SHOW* (Viking) with revolution again, but this time in Paris, making the accompaniment to the experiences of the heroine; Walter E. Edmonds's *DRUMS ALONG THE MOHAWK* (Little, Brown), yet another revolutionary story, though in this instance the scene is laid in America, and Margaret Mitchell's sensationally successful tale of the Civil War and the carpet bag regime in Georgia, *GONE WITH THE WIND* (Macmillan). Miss Mitchell's novel is running away with all recent records for popularity, and is deserving of the favor it is receiving. In no sense of the word a great book, it is an

excellent one, vivid, faithful to fact, and conveying more vigorously than any other work I recall the gathering of the war in the South, the divided opinions that preceded it, the heroic determination that supported it, and the tragic devastation that accompanied and followed it. For all that its two principal male characters come dangerously close to the heroes of melodrama, and that some of its incidents are tarred with the same stick, the story it tells is enthralling, and its heroine veracious and striking. A later war than the Civil forms the background, indeed, more than the background, for Arnold Zweig's *EDUCATION BEFORE VERDUN* (Viking), in which the author carries on with one of the characters of *SERGEANT GRISCHA* and as in that book conveys most vividly the reaction of a generous mind to the experiences of the World War.

1936 has so far produced no novel by an established author that outranks earlier performances with the possible exception of John Dos Passos's *THE BIG MONEY* (Harcourt, Brace). Here Mr. Dos Passos continues the manner and the spirit of 1919, but shows a ripening and broadening of his art. James Gould Cozzens, again in his latest book, *MEN AND BRETHERN* (Harcourt, Brace), gives evidence of a genuine ability and one which has many strings to its bow. Aldous Huxley's *EYELESS IN GAZA* (Harpers), which, like all Mr. Huxley's books rivets attention by the brilliance of the mind inspiring it even if it rarely touches the emotions, Marguerite Steen's *THE TAVERN* (Bobbs-Merrill) whose Spanish background ought today to have special interest, Rosamond Lehmann's *THE WEATHER IN THE STREETS* (Reynal & Hitchcock)—a grand title that book has if ever there was one!—André Malraux's *DAYS OF WRATH* (Random House), Cora Jarrett's *STRANGE HOUSES* (Farrar & Rinehart), a psychological horror story, Jules Romains's *THE EARTH TREMBLES* (Knopf) which constitutes the fifth volume of *MEN OF GOOD WILL*, and Nora Holtby's *SOUTH RIDING* (Macmillan), all are novels which it would be eminently worth

the while of the clubs which Mrs. W. C. F. and Mrs. H. W. F. represent to investigate.

And if the clubs want to go adventuring into other fields there are a number of miscellaneous volumes all well worth their attention—in science, *THE NEXT HUNDRED YEARS* (Reynal & Hitchcock) by C. C. Furnas, Donald Culross Peattie's *GREEN LAURELS* (Simon & Schuster), and an excellent biography, *AUDUBON*, by Constance Rourke (Harcourt Brace); in international affairs, Marquis Childs's *SWEDEN: THE MIDDLE WAY* (Yale University Press), *INSIDE EUROPE* (Harpers), by John Gunther, *THE WAY OF A TRANSGRESSOR* (Harcourt, Brace), by Negley Farson; *FINLAND* (Viking), by Agnes Rothery, and *MEXICAN INTERLUDE* (Macmillan), by Joseph Henry Jackson.

## CHAPTER XV

### THE WAR AND FICTION

J. T. S. of New York City, *who has himself contributed much to the factual literature of the war, wishes to carry his studies into the incidence of the struggle upon the fiction of post-bellum years.*

To draw up anything like a complete or even an extensive list of the works which have been colored by the conflict or which refer to it frequently or use it as background for their psychological characterization would be a herculean and impossible task. (As a matter of fact, no task was impossible to Hercules, was it?) Indeed, to attempt to do more than enumerate some of the outstanding novels in which the Great War plays the part of protagonist would be to fill a sizable book; a brief list must necessarily be a sketchy one.

First among the war novels is that group of books which, struck off while its participants were still under the violence of the emotions evoked, swept through edition after edition and perhaps more than any others will re-create for the historian of the future the temper of the war years. In this category belong Barbusse's UNDER FIRE (Dutton), H. G. Wells's MR. BRITLING SEES IT THROUGH (Macmillan), Ibáñez's FOUR HORSEMEN OF THE APOCALYPSE (Dutton), Ian Hay's THE FIRST HUNDRED THOUSAND (Houghton Mifflin), C. E. Montague's FIERY PARTICLES (Doubleday, Doran), and John Dos Passos's THREE SOLDIERS (Doubleday, Doran). Here emotion was not recollected in tranquillity but in all the quickness of gruelling experience. No less vivid than they, and in some instances even more bitter since the years of peace had begun

to make more tragically evident the futility of war, were such books as Erich Maria Remarque's *ALL QUIET ON THE WESTERN FRONT* (Little, Brown), deservedly one of the greatest successes among war books and possibly of them all the work which most completely portrays the life of the soldier in its various aspects, Roland Dorgelès's *WOODEN CROSSES* (Putnam), a painful depiction of the actualities of trench warfare, Richard Aldington's *DEATH OF A HERO* (Doubleday, Doran), in which the bitter disillusionment of the soldier returned from the front to a country apparently oblivious of the ends for which he had fought becomes at times almost hysterical, the Rumanian Riviú Rebreanu's *THE FOREST OF THE HANGED* (Duffield), a chronicle of a Transylvanian soldier conscripted into the Austro-Hungarian army and eventually hanged for desertion, Humphrey Cobb's *PATHS OF GLORY* (Viking), an American's version of the futility and horror of war, and Arnold Zweig's *THE CASE OF SERGEANT GRISCHA* (Viking), a tragically beautiful story of a Russian prisoner caught in the German advance into Russia, which was followed in 1936 by a volume entitled *EDUCATION BEFORE VERDUN* in which one of the characters of the earlier book reappeared. In Ernest Hemingway's *A FAREWELL TO ARMS* (Scribners) war and love fuse into the sort of novel which is likely to hold its place independently of the special interest which attaches to it as a portrayal of the Italian battleground.

Three series of tales stand out as of special interest. Romain Rolland's *A SOUL ENCHANTED* (Holt) is a trilogy in the first volume of which, *PIERRE AND LUCE*, young love meets disaster when its boy and girl lovers are killed by a shell from the Big Bertha, in the second, *CLERAMBAULT*, Rolland, through the character of a professor hounded to death for his defeatism, sets forth many of his own experiences and points of view and in the last, *MOTHER AND SON* the war itself is dealt

with. In Ford Madox Ford's sequence (Boni), the first volumes, *SOME DO NOT* and *NO MORE PARADES*, present a panorama of England in the years preceding and during the war, the third, *A MAN COULD STAND UP*, deals with the armistice, and the last, *LAST POST*, with the peace. R. H. Mottram's *THE SPANISH FARM TRILOGY* (Dial), consisting of *THE SPANISH FARM*, *SIXTY-FOUR—NINETY-FOUR*, and *THE CRIME AT VANDERLYNDEN'S*, is a third series which won much acclaim.

In lighter vein than any of the foregoing novels are such books as André Maurois's delightfully witty *THE SILENCE OF COLONEL BRAMBLE* (Appleton) and Havšek Jaroslav's *THE GOOD SOLDIER SCHWEIK* (Doubleday, Doran), a hilarious satire on the Austrian empire and army which was said at the time it appeared to have caused wholesale disaffection among the Czech troops among whom it was secretly circulated. Edith Wharton's *THE MARNE* (Appleton) and Dorothy Canfield's *HOME FIRES FROM FRANCE* (Holt) and her later *THE DEEPENING STREAM* (Harcourt, Brace) were tales of the war in which American women resident in France during its waging portrayed especially the responsibilities it threw on women and the toll it took of their moral strength.

I cannot do more than rush hastily through a few more titles, books such as *SCHLUMP: THE STORY OF AN UNKNOWN SOLDIER* (Harcourt, Brace), the record of a young German infantryman during the war; *COMPANY K* (Smith & Haas), by William March, a book as realistic in its portrayal of life in the trenches as *ALL QUIET ON THE WESTERN FRONT*; *JOURNEY'S END* (Stokes), by Robert C. Sherriff and Vernon Bartlett, a novel made from the play which theater audiences voted so terrifying and effective; Franz Werfel's *THE FORTY DAYS OF MUSA DAGH* (Viking), one of the most affecting as it is one of the most effective portrayals of the incidence of war on a people; Graham Seton's *THE PLAN* and *THE GOVERNOR OF KATTOWITZ* (Cosmopolitan), the first, a

picture of Germany in the days of battle, and the second of the Polish frontier after the war; Edward J. Thompson's *THESE MEN, THY FRIENDS* (Harcourt, Brace), which takes for background the Mesopotamian campaign and the occupation of Bagdad; Paoli Monelli's *TOES UP* (Stokes), a story which is virtually the reminiscences of the author's experiences on the Italian front; A. P. Herbert's *THE SECRET BATTLE* (Doubleday, Doran), a tragic tale of cowardice and punishment, set in Gallipoli; Peregrine Ackland's *ALL ELSE IS FOLLY* (Coward-McCann), which reflects the point of view of one section of the Canadian Expeditionary Force; Richard Aldington's *ROADS TO GLORY* (Doubleday, Doran), short stories of the war and its aftermath; Georges Duhamel's *NEW BOOK OF MARTYRS and CIVILIZATION, 1914-1918* (London: Heinemann), both sketches of hospital life; William Faulkner's *SOLDIER'S PAY* (Boni), depicting an American soldier's return to his people; André Chamson's *ROUX THE BANDIT* (Scribners), which Van Wyck Brooks translated into English and which is the chronicle of a French peasant who refuses to join in the war and is hunted by gendarmes; Leonard Frank's *CARL AND ANNA* (Putnam), which appeared in a stage version as well as a novel; H. M. Tomlinson's *ALL OUR YESTERDAYS* (Harpers), a tale of the world since 1900 and of life in the trenches; Benjamin Valloten's *POTTERAT AND THE WAR* (Dodd, Mead), and Hugh Walpole's *THE DARK FOREST* (Doubleday, Doran), the result of the author's experiences with the Red Cross in Galicia.

Finally, to cut a long story as short as possible, there is a group of books centered about post-war problems, and written very frequently in a mood of dejection or despair. Such are Robert Neumann's *FLOOD* (Covici), the annals of a life uneventful up to the period following the war and then become a part of the misery that held Vienna in its grip; William A. Gerhardt's *FUTILITY* (Duffield), a novel on Russian

themes; Bernard Kellermann's *THE NINTH OF NOVEMBER* (McBride), an indictment of the conditions which war had produced in Berlin society; R. C. Hutchinson's *THE UNFORGOTTEN PRISONER* (Farrar & Rinehart); René Schickele's *MARIA CAPPONI* (Knopf), a story playing in the heart of Alsace; Paul Morand's *OPEN ALL NIGHT* (Boni), which carries its hero through all parts of Europe, and André Maurois's *BERNARD QUESNAY* (Appleton), reflecting post-war problems in France.

These books which I have mentioned (most of them, as is natural, stemming out of European countries, not out of America) are all to be had in English. They are but a fraction of the many which have been published, but constitute a cross-section of the war fiction at its best. Another list of its length could easily be drawn up. That would undoubtedly contain many titles I ought not to have forgotten to put in this.



## CHAPTER XVI

### POST-WAR NOVELS

S. K. of Minneapolis, Minn. asks for a list of novels—twenty-five or so, that have been published since the close of the war, and that have been generally acclaimed by critics as the best for that period of time. "I should like it," he says, "to be a list international in scope, containing not only the best American works but also the finest efforts of foreign authors." He also wants collections of short stories.

That's a big order, but I'll do the best I can with it, making the reservation first, that I offer my selections not necessarily as the best, but only as good recent works. To take England first. H. G. Wells, of course, since, as before, the war has been one of the most considerable figures among the writers of all lands. His *BULPINGTON OF BLUP* (Macmillan) is Wells in familiar guise and Wells at his very good. *THE WORLD OF WILLIAM CLISSOLD* (Doubleday, Doran), published in 1926, is long, ruminative, and, in true Wellsian fashion a tract in fiction form as well as a transcription of its author's thought, which makes it autobiography of a kind. Ranking with Wells in importance is Galsworthy, whose *FORSYTE SAGA* (Scribners), one of the most imposing literary productions of our day, was begun before the war but continued after it, the various volumes constituting it being first issued under that title in 1922. Critics have agreed in singling out as among the most outstanding works of English fiction of the post-war period D. H. Lawrence's *WOMEN IN LOVE* and *LOST GIRL* (Boni) with their psychoanalytical stress and their passages of eloquent description, Virginia Woolf's *MRS. DALLOWAY* and *TO THE LIGHTHOUSE* (Harcourt, Brace), W. Somerset Maug-

ham's *OF HUMAN BONDAGE* (Doubleday, Doran), which, to be honest, does not belong in my list since it was published the year after the outbreak of the war (I'll let it stand, however, since Maugham is an author who holds rank among the leading novelists of post-war Britain, and this is his best book), and Frank Swinnerton's *COQUETTE* (Doubleday, Doran), which I choose because it comes within the period designated by S. K. though it is not as distinguished a piece of fiction as *NOCTURNE*, published during the war. To many the greatest novel produced in English during the contemporary period is James Joyce's *ULYSSES* (Modern Library), which was released in this country only after the censorship had long barred it from America.

So much for British works; now for American. The post-war decade in the United States ushered in what was known as the revolt of the Younger Generation. But even before such authors as F. Scott Fitzgerald with *THIS SIDE OF PARADISE* (Scribners) and Stephen Vincent Benét with *THE BEGINNING OF WISDOM* (Doubleday, Doran) had shown the country that a change had come over the manners of its youth, disgruntlement with the past was under way. Certainly among the outstanding works of post-war fiction in the United States all critics would agree in placing Sinclair Lewis's *MAIN STREET* (Harcourt, Brace), and the novels that followed it from *BABBITT* and *ARROWSMITH* (both Harcourt, Brace) to his latest *IT CAN'T HAPPEN HERE* (Doubleday, Doran). They would probably concur also in giving rank to novels of a different type, Willa Cather's *MY ANTONIA* (Knopf), Ellen Glasgow's *BARREN GROUND* and *THE ROMANTIC COMEDIANS* (Doubleday, Doran), Edith Wharton's *AGE OF INNOCENCE* (Appleton-Century), Dreiser's *AN AMERICAN TRAGEDY* (Liveright), Christopher Morley's *THUNDER ON THE LEFT* (Doubleday, Doran), and Ernest Hemingway's *A FAREWELL TO ARMS* (Scribners). And the critics, too, have fastened their plaudits

on two books—both of great length—which have met with enormous popular favor—Hervey Allen's ANTHONY ADVERSE (Farrar & Rinehart), and Margaret Mitchell's GONE WITH THE WIND (Macmillan). I am not, I repeat, listing these books as great works, or in the judgment of all critics as the best of their time, but as novels which have been generally admitted to be among the most representative and significant of their day.

When it comes to post-war foreign novels two works, I should say, take precedence of all others, Proust's REMEMBRANCE OF THINGS PAST (Random House) and Thomas Mann's THE MAGIC MOUNTAIN (Knopf). German novels to have won wide popularity and considerable critical acclaim are Erich Maria Remarque's ALL QUIET ON THE WESTERN FRONT (Little, Brown), Arnold Zweig's THE CASE OF SERGEANT GRISCHA (Viking), and Feuchtwanger's SUCCESS (Viking). Wassermann's THE WORLD'S ILLUSION (Knopf) ranks with Mann's book as one of the most important of its country and time. There is now appearing in France, and somewhat more slowly in English translation, a work of impressive sort in Jules Romains's MEN OF GOOD WILL (Knopf) and in the German language Mann's trilogy of which the first two volumes, JOSEPH AND HIS BROTHERS and YOUNG JOSEPH (Knopf) have been published.

No list of the significant fiction of the post-bellum era would be complete which failed to mention Sigrid Undset's KRISTIN LAVRANDATTER (Knopf), Johan Bojer's THE GREAT HUNGER (Scribners), Knut Hamsun's GROWTH OF THE SOIL (Knopf), and Reymont's THE PEASANTS (Knopf). And finally, before I close my list, let me add a mention of the first novel to come from the Soviet Republic, despite several of considerable distinction that have been published, that seems to me to be really in the grand manner, Mikhail Sholokhov's AND QUIET FLOWS THE DON (Knopf).

## CHAPTER XVII

### THE NOVEL OF THE SOIL

*"I am interested in novels," writes E. L. J. of Rolla, Mo., "like Knut Hamsun's GROWTH OF THE SOIL . . . possibly LAMB IN HIS BOSOM seems to be of the same school, modified by the saga influence of Sigrid Undset. Will you list some in your department?"*

The novel of the soil has long been a favorite in Europe, but it is only within recent years that it has risen to importance in America. When it arrived in this country, it arrived with a bang, and for the past decade has increasingly usurped attention. Yet even now, the farm has not had the epic treatment which it gets in such works as Hamsun's *GROWTH OF THE SOIL* (Knopf), in the novels of Thomas Hardy, or in Reymont's *THE PEASANTS* (Knopf), which a few years ago carried off the Nobel Prize for literature. These are excellent foreign works for E. L. J. to use as a point of departure. He should read, also, some of W. H. Hudson's works, if he wishes to secure an insight into life on the land in South America, and would do well, for Great Britain, to read such books as Eden Phillpott's *THE GOOD RED EARTH* and *CHILDREN OF THE MIST* (Harpers), and Sheila Kaye-Smith's *SUSSEX GORSE* (Knopf) and *JOANNA GODDEN* (Dutton). *THE GOOD RED EARTH* reminds me of that other study of farm life, so deservedly popular and so impressive in its delineation of an alien civilization, Pearl Buck's *THE GOOD EARTH* (Day). There life is lived under distant skies, among a people very different from our own, yet the novel holds attention and stirs emotion by the universality of its interest and of the experience it depicts. One

of the earliest of the writers on the soil to command recognition in America was Hamlin Garland in his *PRAIRIE FOLK* and *ROSE OF DUTCHER'S COOLEY* (Macmillan), tales of the prairie in which the author no longer, as the earlier romancers had done, glossed over the monotony and frequent sordidness of country life. Garland, indeed; mild as his realism seems in comparison with such a book as Erskine Caldwell's *TOBACCO ROAD* (Viking), was violently decried, at the time his novels appeared, for his naturalistic approach. Whatever an earlier day may have thought, however, the present is fairly well persuaded that the life of the farmer is not all beer and skittles. One novelist after another depicts the struggle with the elements, with poverty, with solitude, that is the lot of the tillers of the soil. Willa Cather's *O PIONEERS* (Knopf) had an epic quality that offset starkness of episode and Ellen Glasgow's *BARREN GROUND* (Doubleday, Doran), to my mind the best of her books, struck a valiant note that lifted it above a drabness of life it made no attempt to conceal. Following after these books came others, vivid in the very monotony of their scene and the tussle with the elements they depicted—Edna Ferber's *SO BIG* (Doubleday, Doran), O. E. Rølvaag's *GIANTS IN THE EARTH* (Harpers), a portrayal of Norwegian settlers in Minnesota, Cornelia Cannon's *RED RUST* (Little, Brown), Leroy MacLeod's *YEARS OF PEACE* (Appleton-Century), Gladys Hasty Carroll's story of Maine farm life, *AS THE EARTH TURNS* (Macmillan), Marjorie Kinnan Rawlings's tale of Florida, *SOUTH MOON UNDER* (Scribners), Phil Stong's entertaining *STATE FAIR* (Appleton-Century), in which the more amusing side of country life is described, and more, in the good old phrase, too numerous to be mentioned. Somewhere in the course of his reading of the novels of the soil E. L. J. ought to sandwich in Louis Bromfield's *THE FARM* (Harpers), a book which is half fiction, half biography, and wholly delightful. And he ought, if he has not already done

so, to read Edith Wharton's *ETHAN FROME* (Appleton-Century), which, though remote in kind from the foregoing books, is still one of the most artistic novels of farm life which America has produced.

## CHAPTER XVIII

### SOUTHERN FICTION

R. E. S. of Swarthmore, Pa., *is interested in Southern regional fiction, and desires a list of novels dealing with Southern life past and present which may be regarded as among the best and most representative of the past few years.*

There has perhaps been no more marked feature of the literature of the past decade and a half than the output of novels on and from the South. And no longer are these novels of the romantic type which for years after the Civil War sang the litany of a defeated people; indeed, quite to the contrary, their outstanding characteristic has become a stark realism. To the ringletted maidens and chivalrous youths of an earlier period have succeeded the poor whites, the mountaineers, the Negroes, and the mill-owners of a South becoming steadily industrialized. In the first flush of interest in the stiffening literature of the region there has, it must be admitted, been a tendency to forget those earlier realists of the South who, like Constance Fenimore Woolson and Charles Egbert Craddock, wrote with genuine insight and lively fidelity of the humbler inhabitants of the Southern states. They blazed a trail which has led today into many fields.

Among contemporary novelists, despite the general preoccupation with the lowly, the palm still goes to the author whose interest in the main has been with the aristocracy. No one of the writers of fiction in the South, indeed in the United States, has produced more distinguished work than Ellen Glasgow, who, beginning in the old tradition, became a pioneer of the new. In THE ROMANTIC COMEDIANS, THEY STOOPED TO

FOLLY, and THE SHELTERED LIFE (Doubleday, Doran), she has depicted the fine flower of Southern culture at grips with a changing age. Wit, subtlety, and an irony that is never malicious but always caustic have lent to these portrayals of the conflict between the dying past and the emerging present a distinction which little of the fiction of the present century has attained. Though less coruscatingly brilliant than these comedies of manners, BARREN GROUND (Doubleday, Doran), a novel of the soil, in its portrayal of qualities universal to the struggle between man and nature, attains, to my mind at least, the highest point which Miss Glasgow's admirable art has reached.

In sharp contrast to the fine civility of Miss Glasgow's work is the unsparring naturalism of a writer like William Faulkner. Faulkner's world, as depicted in such books as SARTORIS, SANCTUARY, and LIGHT IN AUGUST (Random House), is the appalling world of perverts, degenerates, and men of savage primitive passions. He has power that cannot be denied, but to read him is to live in a nightmare of horror. Nor, though his depiction may be faithful to a degree, is it broadly representative of Southern life. As against his descriptions of the lusts of depraved men may be placed such a book as Elizabeth Madox Roberts's THE TIME OF MAN (Viking), a novel of mountain folk, grim in its unflinching portrayal of the meagreness of existence among an ignorant, poverty-stricken people, but shot through with a valiant spirit and poetry of mood. Something of the same lyrical quality resides in Marjorie Rawlings's SOUTH MOON UNDER (Scribners), a tale of the Florida scrub country. A fresh breeze, too, blows through Roy Helton's NITCHY TILLEY (Harpers), the story of two young people who come from the country to the town. The distinction of a Pulitzer Prize has been bestowed upon the work of T. S. Stribling, who in his trilogy, THE FORGE, THE STORE, and UNFINISHED CATHEDRAL (Doubleday, Doran) has pro-



gressively pictured the South from Civil War days to the present. Nowhere, perhaps, has the War of Secession been more graphically pictured, or its impact upon the people of the South been more vividly presented, than in Margaret Mitchell's *GONE WITH THE WIND* (Macmillan), a novel which marched into best-sellerdom almost upon publication. Miss Mitchell's long tale begins before the war and follows through to the Carpet Bag regime.

As for the Negro, around him have centered some of the most effective and successful novels of recent years—Du Bose Heyward's *PORGY* and *MAMBA'S DAUGHTERS* (Doubleday, Doran), with their scenes of Charleston life; Julia Peterkin's *BLACK APRIL* and *SCARLET SISTER MARY* (Bobbs-Merrill), plantation sketches, piquant in their small incident and a mine of negro superstition and lore; Roark Bradford's *OL' MAN ADAM AND HIS CHILLUN* (Harpers), on which Marc Connelly's *GREEN PASTURES* was based; Edward C. Adams's *CONGAREE SKETCHES* (Scribners), a collection of scenes from Negro life, and *JONAH'S GOURD VINE* (Lippincott), by Zora Hurston, herself of the Negro race.

These are some of the more outstanding of the recent works. They are of course but a small part of the recent Southern literature and omit entirely as being of totally different type the works of so outstanding a writer as James Branch Cabell.

## CHAPTER XIX

### ANCIENT HISTORY IN FICTION FORM

G. H. B., Jr., of Norfolk, Va., *wants books on ancient Greece and Rome. He is particularly interested in romances . . . and so far as Athens and Rome are concerned what he wants is material on those cities when they were in their prime, as well as biographical sketches of their statesmen.*

Before beginning the list of fiction I want to suggest a book that offers in bird's-eye view both ancient times and the Middle Ages. G. H. B., Jr., would do well, I think, to refresh his memory of historical fact before starting in on romanticized versions of it. He can get a brief survey in A HISTORY OF EUROPE ANCIENT AND MEDIEVAL (Ginn), by James Henry Breasted and James Harvey Robinson, a textbook, but one containing much picturesque detail. The first part of the work, covering earliest man, the Orient, Greece, and Rome, is by Professor Breasted, the second, which outlines the history of Europe from the breakup of the Roman Empire to the outbreak of the French Revolution, is by Professor Robinson. For more extensive reading there is of course THE CAMBRIDGE MEDIEVAL HISTORY (Macmillan). And now for the romances.

Ancient Greece apparently has exerted fascination over women. Thus, we find among the most successful novels with that country for background romances by Gertrude Atherton and Naomi Mitchison. Mrs. Atherton in her THE IMMORTAL MARRIAGE (Boni) weaves her tale about Pericles and Aspasia, portraying Athens, of course, in the Golden Age and introducing into her story numerous figures of its glorious era. In a second romance, VENGEFUL GODS (Boni), a narrative

which she calls a processional novel of the fifth century B. C., she has taken Alcibiades as hero, and built her plot about the incidents of his dramatic career. The fifth century (in its later stretch, however), serves as background also for Mrs. Mitchison in *CLOUD CUCKOO LAND* (Harcourt, Brace), a story of Greece and the coast of Asia Minor during the latter part of the Peloponnesian War and the period of the supremacy of Sparta. Mrs. Mitchison furnishes further a collection of tales of Greek life called *BLACK SPARTA* (Harcourt, Brace). One of the classical novels dealing with Greek civilization is, however, by a man, Charles Kingsley's *HYPATIA*, a tale of Alexandria and of dying Greek culture.

When it comes to Rome, there are, first of all, the good old classics, Walter Pater's *MARIUS THE EPICUREAN*, that delicate depiction of the mental and moral development of a Roman philosophic mind, a friend of Galen and Marcus Aurelius; Sienkiewicz's *QUO VADIS?* (Little, Brown), a narrative of the time of Nero, in which the apostles Peter and Paul appear, and which to the accompaniment of vivid and exciting incident depicts the struggle between paganism and Christianity, and Bulwer Lytton's *LAST DAYS OF POMPEII*, which plays during the reign of Titus. There spring to mind, too, Lew Wallace's *BEN HUR* (Harpers), Merejkowski's *THE DEATH OF THE GODS* (Modern Library), and the late William Stearns Davis's *A FRIEND OF CÆSAR* (Macmillan) which has had long and deserved popularity. A tale of the fall of the Roman Republic, Cæsar, Antony, and Cleopatra all make their appearance in it, and the crossing of the Rubicon and the Battle of Pharsalia are introduced. And, I ought to have cited in the proper place Davis's *A VICTOR OF SALAMIS* (Macmillan), a romance of the time of Xerxes, Leonidas, and Themistocles, which introduces the Isthmian games, the Panathenaic festival, and the battles of Thermopylæ, Salamis, and Platæa. What names to conjure with! There rise in my mind visions of that lovely land of

Greece, and the hill above the Gulf of Salamis where Xerxes was supposed to have planted his silver-footed chair so that he might sit and watch the progress of the battle where was destroyed "the bloom of all the Persian youth." Was ever such another beautiful combination of sea and sky and mountain landscape! I opened my Baedeker a moment ago to refresh my memory on some detail, and there fell out some anemones, long since dried, but still preserving the red color with which the battlefield of Marathon ran flaming from the mountains to the sea when I saw it one April day. Sprung from the blood of the Persians, the Greeks say.

I've wandered off, however, just when I meant to finish my list on Rome with mention of Mrs. Mitchison's *THE CONQUERED* (Harcourt, Brace), in which a chieftain of the Veneti during Cæsar's campaign in Gaul plays the leading role and into which Vercingetorix enters, and without citing her *WHEN THE BOUGH BREAKS* (Harcourt, Brace), a collection of tales three of which deal with Vercingetorix and another with the Colossæ in the time of St. Paul. Remarkable re-creations of Roman life, too, are *ANDIVIUS HEDULIO* and *THE UNWILLING VESTAL* (both Dutton), by Edward Lucas White. For biographical sketches of the great figures of Greece and Rome the outstanding work is of course Plutarch's *LIVES*, to be had in numerous editions.

## CHAPTER XX

### HISTORY IN FICTION

N. V. S. of Sunbury, Pa., *who is to become a teacher of high school history in the fall, is anxious to secure a list of books, preferably fiction, though biography will also do, which will make events and personalities in medieval, in modern European and in American history come alive to her pupils and will also interest herself.*

The difficulty is, not to find books for N. V. S., but to cut the list to manageable proportions. As a prelude to later works she might start with the volume in Everyman's Library (Dutton) containing F. W. Burdillon's translation of the famous Provençal romance of the twelfth century, AUCASSIN AND NICOLETTE. It appears here in English version together with other medieval romances and legends. Having broken ground in this way she would undoubtedly want to pass on to Malory's MORTE D'ARTHUR (Everyman's Library) and then go on to Kingsley's HERWARD THE WAKE (Everyman's Library), Lytton's LAST OF THE BARONS (Holt: Home Library), Charles Reade's THE CLOISTER AND THE HEARTH (Everyman's Library), and George Moore's rendering of another famous romance, that of HELOISE AND ABELARD. His novel of that title (Boni) sketches in the background with meticulous exactitude; it is packed with detail of the period and is a vivid recreation of the external aspects of the time. More recently there has appeared another version of the Abelard story in Helen Waddell's PETER ABELARD (Holt), a novel which follows very close to history in its selection of incident. It, too, has a carefully drawn setting and recaptures at times the aspect of a lost

age. Of Scott's novels—surely the greatest of all representations of medieval times—there is little need to make mention. Everybody, even in this day when so many idols have been dethroned, has read at least *IVANHOE*, and knows in what gallant guise Richard Cœur de Lion, Robin Hood, and jolly Friar Tuck appear in its pages. And *THE TALISMAN*, too, which leaves Richard so much less admirable a character than *IVANHOE* did, must surely have whetted an appetite for historical study in many of the present younger generation as well as in their elders. Less familiar, though it, too, had great popularity in its day, is Marion Crawford's *VIA CRUCIS*, a romance of the Second Crusade in which the leading roles are played by Eleanor of Aquitaine and Bernard of Clairvaux. Bulwer Lytton, I am afraid, has fallen on evil days so far as his popularity is concerned, yet a few of his books still hold public favor. Among them are *RIENZI—THE LAST OF THE TRIBUNES*, a portrayal of the politics of Rome and Italy in 1313–54 during which period Rienzi waged a fight for Italian freedom and unity, and *THE LAST OF THE BARONS*, a tale of Warwick the Kingmaker and his strife with Edward IV. The Battle of Barnet plays a part in the story. One more book should have mention, a novel published a year or two ago, *THE FOOL OF VENUS* (Covici-Friede), by M. Coryn. This is an excellent and richly embroidered romance, recounting the adventures of Peire Vidal, a troubadour. Few recent novels have so caught the color and life of the Middle Ages.

There's Dumas for French history, and Victor Hugo also, and there are Dickens's *A TALE OF TWO CITIES* and Felix Gras's *THE REDS OF THE MIDI* (Appleton), in addition, on the Revolution, and Tolstoy's *WAR AND PEACE* (Modern Library Giant) and, to add a recent title or two, Manuel Komroff's *CORONET* (Coward-McCann) and Phoebe Fenwick Gaye's *VIVANDIÈRE* (Liveright) on the Napoleonic era. And to throw chronology to the winds, there are, too, George Eliot's *ROM-*

OLA for Savonarola's Italy, and Thackeray's HENRY ES-MOND for the England of Queen Anne. And now for America—Cooper, of course, THE SPY, THE PILOT (there's a recent tale which also takes Paul Jones for hero which should be read, James Boyd's DRUMS, published by Scribners), all, in fact, if N. V. S. wants to give an idea of the American background. S. Weir Mitchell's HUGH WYNNE, Winston Churchill's RICHARD CARVEL (Macmillan), Stephen Crane's THE RED BADGE OF COURAGE and Kenneth Roberts's ARUNDEL, CAPTAIN CAUTION, and A RABBLE IN ARMS (Doubleday, Doran). Walter Edmonds's DRUMS ALONG THE MOHAWK (Little, Brown) is good portrayal of the period of the Revolution as is Margaret Mitchell's GONE WITH THE WIND (Macmillan) of the Civil War period. Before I go on to mention some biographies, I must throw in for good measure a few of the books I forgot as I went along—Donn Byrne's MESSER MARCO POLO (Scribners), Rafael Sabatini's SCARAMOUCHE (Houghton Mifflin), and the one-time best-seller WHEN KNIGHTHOOD WAS IN FLOWER (Grosset & Dunlap), by Charles Major. As to biography, I pick at random from the many books that might be mentioned Bernard Fay's BENJAMIN FRANKLIN (Little, Brown), Stefan Zweig's MARIE ANTOINETTE (Viking), Lytton Strachey's QUEEN VICTORIA and EMINENT VICTORIANS (Harcourt, Brace), Carl Sandburg's LINCOLN (Harcourt, Brace), Gama-liel Bradford's CONFEDERATE PORTRAITS and UNION PORTRAITS (Houghton Mifflin), Philip Guedalla's SUPERS AND SUPERMEN (Harpers), Theodore Roosevelt's AUTOBIOGRAPHY (Scribners), Allan Nevins's GROVER CLEVELAND (Dodd, Mead), and Lloyd Lewis's SHERMAN: FIGHTING PROPHET (Harcourt, Brace).

## CHAPTER XXI

### RACIAL GROUPS AND AMERICA

E. J. W. of Fort Morgan, Colo., *wants a list of novels which deal with our various social groups—Negroes, Indians, Jews, European, and Asiatic immigrants—in their native and adopted environment. "Of course," she says, "our aim is fuller appreciation of the contribution of these groups to our civilization as well as the problems of adjustment which they face here and our prejudices and discriminations against them."*

Adequately to answer E. J. W.'s request would mean to write at least a pamphlet. To bring my reply within bounds I shall confine it to such books as present the various racial strains of America as they emerge in this country and not before they have reached these shores.

One of the more recent of the novels, and to my mind one of the most interesting of them, to depict the transplanting of the Jew from Europe to the United States is Joseph Gollomb's *UNQUIET* (Dodd, Mead) which as prelude to its picture of a foreign-born family adjusting itself to the New York scene presents charming descriptions of life as lived by a cultured Jewish family in Russia. Mr. Gollomb has portrayed the European background with nostalgic appreciation of its dignity and resignation and the American struggle for emergence from poverty and strangeness with proportion and understanding. Another book in the same tradition is Irving Fineman's *HEAR, YE SONS* (Longmans, Green).

A score of novels of the above type have appeared in recent years but prudence bids me hasten on with mention of these two alone. A good many years ago now, back in the days be-



fore the war, or at least America's entrance into it, Mary Antin's *THE PROMISED LAND* (Houghton Mifflin), a vivid and intensely personal account of a young girl's acclimatization to the American environment, was one of the best-selling volumes of its day. Ludwig Lewisohn's *UPSTREAM* (Harpers), in which were written down the reactions of a Jew of unusual brilliance to the people and institutions among which he came to make his home, made much stir upon its appearance and still remains one of the most interesting of the autobiographical records of the Jewish immigrant to these shores.

Next for the Scandinavians, Bohemians, and other sturdy settlers in the prairie states who have had increasingly frequent depiction in recent years. Of them Elmer T. Peterson has written in *TRUMPETS WEST* (Dodd, Mead), the tale of three generations of Swedish immigrants who settled in Kansas and ran the gamut from farming to banking and oil; Martha Ostenso in *WILD GEESE* (Dodd, Mead), Willa Cather in two of her best novels, *MY ANTONIA* (Houghton Mifflin) and *O PIONEERS!* (Knopf), and O. E. Rølvaag in *GIANTS IN THE EARTH* (Harpers), a depiction of valiant struggle against nature.

But I dare not linger—in fact, must squeeze into a few lines the titles of Oliver La Farge's *LAUGHING BOY* (Houghton Mifflin), the best recent portrayal of Indian life in fiction to be found, David C. De Jong's *BELLY FULLA STRAW* (Knopf), the story of a Dutch immigrant family, and Elizabeth Eastman's *SUN ON THEIR SHOULDERS* (Morrow) in which a Finnish family is shown in the cranberry bog section of Cape Cod.

To pass on to the Negro, on whom and by whom the literature of late has been voluminous. A short time ago there appeared a first novel which movingly and forcefully depicted the relation of the black man to his environment in Robert Rylee's *DEEP, DARK RIVER* (Farrar & Rinehart). Jessie Fauset's *COMEDY, AMERICAN STYLE* (Stokes) depicts the color problem in modern, middle-class Negro society. Though they are shown

less in their contacts with the whites than with their own race in such works as Du Bose Heyward's *PORGY* (Doubleday, Doran) and Julia Peterkin's *SCARLET SISTER MARY* (Bobbs-Merrill). E. J. W. ought not to neglect these books and others of their kind, nor ought she, indeed, to fail to read *STEVEDORE* (Covici-Friede), by P. Peters and G. Sklar, a play portraying race relations in the South, and John Wexley's *THEY SHALL NOT DIE* (Knopf), a drama built about the notorious Scottsboro case. For a temperate and illuminating exposition of the relation of the Negro to white society E. J. W. should read James Weldon Johnson's *NEGRO AMERICANS—WHAT NOW?* (Viking).

Before I end this merest hint of racial-American literature I should like to commend to E. J. W.'s attention some of the recent proletarian novels in which the foreign laborer is shown at conflict with or at work in the land of his adoption, such books as Catherine Brody's *NOBODY STARVES* (Longmans, Green), Fielding Burke's *CALL HOME THE HEART* (Longmans, Green), and Albert Halper's *UNION SQUARE* (Viking).

## CHAPTER XXII

### AMERICA OF THE AMERICANS

D. H. A. of Morganton, N. C., says that the book club to which she belongs plans to study American history in modern fiction this coming season, and wants to start with the Aztecs, Mayas, and Incas. "Is there anything," she asks, "on these Indians besides THE FAIR GOD, THE HOUSE OF DAWN, and MacLeish's CONQUISTADOR? If no fiction, can you name other sources of material?"

There is fiction, but despite that fact I think the club would be well advised to read as background for the novels such books as Prescott's CONQUEST OF MEXICO and CONQUEST OF PERU, and such a recent work as Philip A. Means's ANCIENT CIVILIZATIONS OF THE ANDES (Scribners). As for fiction, H. Rider Haggard wrote a tale of Mexico in his most sensational vein, MONTEZUMA'S DAUGHTER (Longmans, Green), which recounts the exciting adventures of an Englishman in Mexico between 1515 and 1525, and introduces Montezuma, Cortes, etc. Thomas A. Janvier produced in THE AZTEC TREASURE HOUSE (Harpers) what he calls a "romance of contemporaneous antiquity," a story in which a group of modern men discover an ancient Aztec city. Into it he has woven considerable antiquarian lore. Another tale introducing legendary history into its chronicle is William Dudley Foulke's MAYA (Bobbs, Merrill), which plays in Yucatan. Panama and Peru of the time of the Conquest are the background of A. Bradford Hudson's THE CRIMSON CONQUEST (McClure), and the Mexico of Cortes and Montezuma of Arthur D. Howden Smith's CONQUEROR (Lippincott). One of the latest novels

in the field is Blair Niles's *DAY OF IMMENSE SUN*, a tale of the Peru of the Incas, which follows along the lines of her earlier *MARIA PALUNA*, the last a story of Guatemala at the time of the Conquest (Bobbs-Merrill). Julian Duguid, whose *GREEN HELL* was so excellent a book of adventure, has lately published a tale entitled *A CLOAK OF MONKEY FUR* (Appleton-Century) which paints a vivid picture of the hazards, sufferings, and fate of the expedition sent out by Sebastian Cabot under Pedro de Mendoza which founded Buenos Aires.

## CHAPTER XXIII

### NOVELS OF THE SEA

It seems perverse, perhaps, in response to the inquiry of *H. H. of Saint Cloud, Minn.*, as to whether there have been any recent novels of the sea, to begin talking of James Fenimore Cooper. But I've been spoiling for the opportunity that never turns up to air my enthusiasm for *THE PILOT*, *THE RED ROVER*, and *THE WATER WITCH*, and I am seizing the bridge *H. H.* gives me to put in a word for some of the best novels of the sea I know. I never see the name Hell Gate but I watch in my mind's eye the *Water Witch* threading its way pursued by the enemy through the boiling passage which has now been tamed by blasting into so mild a channel, or hear of Sandy Hook but the Lust in Rust and Alderman Van Beverout's comfortable summer home rises before me, with the handsome young smuggler leaping into the bedchamber of the worthy burgher's niece at night time and unrolling his bales of silk for her delectation. And often when I see the lower bay I envisage the stirring naval encounter in which the *Coquette* joined battle with the Frenchman. I'll confess that when I watched my first sunrise over the Bay of Naples it was with Cooper's comparison between the Manhattan harbor and the Italian in mind, and that it was a rude shock to my patriotism to find that Cooper's had outrun the reality. And why, when there was such a bruited forth of Joan Lowell (may her memory rest in peace) as the first girl to sail the seas alone in a shipful of men, did no one remember the *Water Witch* and *Eudora*? And for the matter of that why did no one mention Howells's *THE LADY OF THE AROOSTOOK*? That's a charming book to my mind, though I've no doubt many readers would call it tame.

And certainly its mores aren't the mores of 1933. I've wandered away from Cooper before ever I've reached *THE PILOT* and *THE RED ROVER*. But I feel better for getting some of my Cooper enthusiasm out of my system. That's neither here nor there, however, so back to our muttons, which is whether there are any good recent English novels of the sea other than those of Tomlinson, McFee, W. W. Jacobs, F. Tennyson Jesse, and Captain David Bone.

I wish I had Captain Bone here to answer, for he's a follower of the briny deep who's a follower of literature as well. Indeed, he's just been writing me that he thinks from internal evidence that Masefield's sea tale, *THE BIRD OF DAWNING* (Macmillan) published in 1933, was probably written twenty years ago, and may have been his first long connected narrative. It was Captain Bone, too, who told me some time ago that he thought *MUTINY ON THE BOUNTY* (Little, Brown), by Charles Nordhoff and James Norman Hall, was a book which deserved to rank with the classics of the sea. If H. H. hasn't read it and its sequels she ought to lose no time in doing so, for this working over into fiction form of one of the famous incidents of British maritime history is not only a story of stirringly dramatic sort but a portrayal of the South Sea islands of unusual authenticity and value. There's another recent sea tale, also based on actual incident, which is brief, arresting, and exciting, and that's James Gould Cozzen's *S. S. SAN PEDRO* (Harcourt, Brace), which converts into swift-moving romance the tragic experiences of the ill-starred *Vestris*. Edward Ellsberg's *PIGBOATS* (Dodd, Mead) is a novel which uses for its material incidents of the submarine warfare of the World War and which is crammed with information smuggled into its story. The same holds true of Ellsberg's *S-54* (Dodd, Mead). In *PACIFIC* (Farrar & Rinehart), Robert Carse has woven an interesting psychological romance around the presence of a woman stowaway. The woman never appears,

but the effect of her presence aboard on the various members of the ship's crew is developed with dramatic intensity through the conversation of the sailors. Felix Riesenbergs and Archie Binns in their *MAIDEN VOYAGE* (Day) have written a lusty tale in which sex and sea challenge each other for attention. A promising new talent, macabre and grim, came to light when James Hanley's *MEN IN DARKNESS* (Knopf), a collection of five stories depicting life among the seafaring population of Liverpool, appeared. Mr. Hanley followed it with another book, *BOY* (Knopf), which again had indubitable power but in which the somberness of his earlier work had degenerated into a realism appallingly brutal. Reading the novel, with its portrayal of the mental torture of a boy of fine nature who is ultimately driven to suicide by the ruthless baseness of older men, is an almost intolerably painful experience.

Still other books are *PROMENADE DECK* (Harpers), by Isabel Ross, portraying a Mediterranean cruise aboard a modern vessel; *LUXURY LINER* (Long and Smith), by Gina Kaus, another tale of the same genre; *THE CAPTAIN HATES THE SEA* (Covici), by Wallace Smith; *THE CAPTAIN'S TABLE* (Lippincott), by Sisley Huddleston, and *HOME FROM THE SEA* (Macmillan), by Arthur Rostron; Oliver La Farge's *LONG PENNANT* (Houghton Mifflin); Grant's *HALF DECK* (Little, Brown); *THE SEA WITCH* (Farrar & Rinehart), by Alexander Laing; and *THE LIVELY LADY* (Doubleday, Doran), by Kenneth Roberts.

And, since it seems impossible to write of books on the sea without mentioning those by Melville and Dana, I add the names of those authors, though H. H. asked for novels of recent date.

#### SEAFARING LIFE

While I'm on the subject of the sea would seem to be the psychological moment to answer a question upon it which

comes from across the seas itself, that of *A. H. C. of Telesjen Works, Ploesti, Roumania*, who is buying A MILLION MILES IN SAIL (Dodd, Mead), by John Herries McCulloch, and wants to know the titles of other similar books for future purchase. Well, there's no lack of them. Captain Riesenbergh has an account of life at sea entitled SHIPMATES (Harcourt, Brace). Then there's Alan J. Villiers's FALMOUTH FOR ORDERS (Holt), a virile chronicle of life aboard a sailing vessel, and his SEADOGS OF TODAY (Holt). No one who loves the sea should miss his volume of photographs with brief accompanying comment, THE SEA IN SHIPS (Morrow), a magnificent collection of illustrations. A. H. C. will find what she's looking for also in Count Luckner's SEA DEVIL'S FO'C'SLE (Doubleday, Doran), an anthology of the sea, in JOHN CAMERON'S ODYSSEY (Lippincott), by John Cameron, in E. Keble Chatterton's VENTURES AND VOYAGES (Longmans, Green), ON THE HIGH SEAS (Lippincott), and SEAMEN ALL (Stokes), F. P. Harlow's THE MAKING OF A SAILOR (Marine Research Society), Captain Howard Hartman's THE SEAS WERE MINE (Dodd, Mead), and GREAT DAYS OF SAIL (Houghton Mifflin), by A. Shewan.



## CHAPTER XXIV

### PROLETARIAN NOVELS

M. T. of Valley Junction, Iowa, asks for a list "of more or less recent proletarian novels."

Sherwood Anderson's MARCHING MEN (Viking), which was published in 1917, and Upton Sinclair's OIL! (Grosset & Dunlap), which appeared ten years later, may be rather older books than M. T. means by his "more or less recent" but I start off with them at any rate for the sake of the record. New York in the depth of the depression gave rise to Albert Halper's UNION SQUARE (Viking), with its gatherings of workers and reflection of unrest on the part of the dispossessed, just as industrial disturbances in the South were responsible for Grace Lumpkin's TO MAKE MY BREAD (Macaulay), a novel which used the Gastonia mill strike for background, Mary Heaton Vorse's STRIKE (Liveright), and Fielding Burke's A STONE CAME ROLLING and CALL HOME THE HEART (Longmans, Green). Catharine Brody's NOBODY STARVES (Longmans, Green) shows the struggle of its characters against adversity and lack of work in Detroit, while Jack Conroy's THE DISINHERITED (Covici-Friede) depicts labor in coal mine and factory, and Erskine Caldwell's LAND OF PLENTY (Farrar & Rinehart) concentrates upon a machine shop. Clara Weatherwax's MARCHING! MARCHING! (Day), which won the John Day-New Masses prize, plays in a lumber town on the Pacific coast. If M. T. wants a bird's-eye view of contemporary proletarian literature—*multum in parvo*—he should get the illuminating anthology edited by Granville Hicks and others and entitled

PROLETARIAN LITERATURE IN THE UNITED STATES (International). He will find included in that sturdy volume the outstanding practitioners of this type of work prefaced by a critical introduction by Joseph Freeman.

## CHAPTER XXV

### NOVELS OF THE POOR

M. E. S. of New York City is most anxious to get the titles of about six books dealing with poverty—"extreme poverty in its various forms—novel form—modern or historical—written by such authors as Zola, etc." "Where," she adds, "can I get cheap editions?"

Zola's PARIS, GERMINAL, and WORK, of course, come first to mind and Victor Hugo's LES MISERABLES. Dickens's OLIVER TWIST is a classic example from English literature (Macmillan has a sixty-cent edition of the book), and Gorky's CREATURES THAT ONCE WERE MEN (Modern Library) is a portrayal against the Russian background. Grosset & Dunlap issues Arnold Bennett's RICEYMAN STEPS in inexpensive form, but his CLAYHANGER, I am afraid, is only to be had in the Doubleday, Doran \$2.50 edition. If M. E. S. wants more recent books she might select Walter Greenwood's LOVE ON THE DOLE (Doubleday, Doran) and Hans Fallada's LITTLE MAN, WHAT NOW? (Simon & Schuster). I have selected almost at random, for, alas and alack, the poor we have always with us, and books about the poor will always be found to describe their sufferings.

## CHAPTER XXVI

### BOOKS ON PIRACY

G. H. H. of Libertyville, Ill., asks for a list of books—“*authentic historical books*”—on pirates and of novels in which piracy constitutes the theme.

One of the most popular works on piracy is Howard Pyle's *BOOK OF PIRATES* (Harpers) which presents sketches of some of the most famous gentlemen who have plied this hazardous trade and of their dramatic adventures. Another book which has a wide public is *BUCCANEERS OF AMERICA* (Dutton), by A. O. Equemelin. The most authoritative study of the early pirates is to be found in Captain Charles Johnson's *GENERAL HISTORY OF THE PYRATES* (Dodd, Mead) which contains records of buccaneering exploits up to 1724. This has served as a source book for later works, its material, once reputed inaccurate, having been later proved reliable.

As to fiction, several classics of piracy spring to mind at once. There is first, of course, Defoe's *LIFE, ADVENTURES, AND PIRACIES OF CAPTAIN SINGLETON* (Everyman's Library), a striking example of Defoe's method of weaving into a novel fact and fiction in such happy combination as to effect a complete illusion of reality. Part of the book is based on authentic reports of travellers; the portion in which the action plays in Central Africa reproduces from hearsay an unknown scene with such exactitude as to be regarded as being far in advance of the general geographical knowledge of the time. Next one recalls Scott's *THE PIRATE* into which some of his best description and most sharply individualized characters went, and then those classics beloved of childhood as well as of maturity,

Stevenson's *TREASURE ISLAND* and its only less famous successors, *KIDNAPPED* and *EBB TIDE*. Herman Melville wrote a gruesome magazine tale which is included in the volume of short stories entitled *PIAZZA TALES* (R. R. Smith) and in *SHORTER NOVELS* (Boni) and which Random House has published by itself in a handsome volume bearing its own title, *BENITO CERENO*.

Among more recent novels in which piracy has played a prominent role are Richard Hughes's *A HIGH WIND IN JAMAICA* (Harpers) in which a band of children encounter and accept as good companions a group of pirates; Rafael Sabatini's *THE SEA HAWK* (Houghton Mifflin), a chronicle of the exploits of a Barbary corsair in Elizabethan times; Robert W. Chambers's *THE MAN THEY HANGED* (Appleton-Century) which takes the dreaded Captain Kidd for hero; Jeffery Farnol's *BLACK BARTLEMY'S TREASURE* and its sequel, *MARTIN CONISBY'S VENGEANCE* (Little, Brown), a story of Inquisition years, and F. Tennyson Jesse's *MOONRAKER: THE FEMALE PIRATE AND HER FRIENDS* (Knopf), which lays part of its scene in Haiti and introduces Toussaint l'Ouverture.

## CHAPTER XXVII

### SOME DETECTIVE STORIES

L. A. of Chicago, Ill., is evidently planning a detective story reading campaign and he wants books of the sort that are scientific and devoted to the unravelling of mysteries rather than to side issues. He seems to have a leaning toward Scotland Yard, and wants volumes with great detectives like Sherlock Holmes.

Alas and alack, there is only one Sherlock Holmes and all others of his profession who have followed since are puny in comparison with that giant of the mystery tale. But if L. A. really wants to address himself to literature of the kind he will find plenty to read which even if not up to the standard of the immortal Sherlock is nevertheless excellent entertainment. Besides seeking out more recent works he would do well to turn back to those masters of detective fiction, Poe and Gaboriau, and to read, too, Wilkie Collins's *THE MOONSTONE* and *THE WOMAN IN WHITE* (both of them come in inexpensive editions issued by the Oxford University Press). Another excellent book for him to gather in is *THE OMNIBUS OF CRIME* (Harcourt, Brace), by Dorothy Sayers, and while he's about it he might as well get *THE SECOND OMNIBUS OF CRIME* also. Willard Huntington Wright has edited a collection entitled *THE GREAT DETECTIVE STORIES* (Scribners) which would also serve as a convenient means of making the acquaintance of some of the better known detectives.

Among these gentlemen of the sleuthing profession one who many years ago won a wide public and who not long since made another appearance was Mr. Ebenezer Gryce, he, who

never looking direct at a person or object, always sees everything that is necessary to observe about it. It is said that Anna Katherine Green wrote *THE LEAVENWORTH CASE* (Putnam) in which he first appeared to disprove the statement that a woman could never write a good detective story. She gave the lie to that statement triumphantly, and her sex has continued not only to produce prolific writers of the mystery tale, but highly popular ones. Indeed, some of the most successful detective novels of recent years have been the work of women, as L. A. will discover if he reads such stories as Mary Roberts Rinehart's *THE MAN IN LOWER TEN* and *THE CIRCULAR STAIRCASE* (both Grosset & Dunlap), Agatha Christie's *THE MURDER OF ROGER ACKROYD* (whose agile, bewigged M. Poirot with his English interlarded with French idiom is one of the detectives who reappear regularly in his creator's works three of which Dodd, Mead have now gathered together to form an Agatha Christie omnibus, *HERCULE POIROT, MASTER DETECTIVE*), Mignon Eberhart's *THE PATIENT IN ROOM 18* (Doubleday, Doran), and the long list of excellent stories by Dorothy Sayers which includes among the latest the delightful *THE NINE TAILORS* (Harcourt, Brace).

If L. A. wants particularly scientific tales which are original and sustainedly interesting, and which have a detective who figures in one after the other of them, he can do no better than to read R. Austin Freeman's Dr. Thorndyke tales (Dodd, Mead). The books of S. S. Van Dine (Scribners) have been extremely successful, and, in a story as good as *THE CANARY MURDER CASE*, deservedly so. Mr. Van Dine, who is no other than the Willard Huntington Wright who collected *THE GREAT DETECTIVE STORIES* I mentioned before, has an irritating habit of embroidering his story with erudition, and his amateur detective, Philo Vance, sometimes becomes intolerable by reason of his desire to display his learning. Still the stories are among the more notable of recent years. I mustn't forget

either, even in a brief summary like the foregoing, to mention the works of Freeman Wills Crofts, H. C. Bailey, and R. A. J. Walling. L. A. should read G. K. Chesterton's *Father Brown* stories (Dodd, Mead), A. P. Herbert's *HOUSE BY THE RIVER* (Knopf), or R. C. Bentley's *TRENT'S LAST CASE* (Knopf), and when he wants a particular evening of delight A. A. Milne's *THE RED HOUSE MYSTERY* (Dutton). Which reminds me that Octavus Roy Cohen's *THE CRIMSON ALIBI* (Dodd, Mead), is a grand story. But if anybody suggests Edgar Wallace I'm agin him.



## CHAPTER XXVIII

### TALES OF THE WINDY CITY

H. K. D. of De Kalb, Ill., *wants a list of stories centered on Chicago and Northern Illinois. He is especially interested in historical novels.*

Chicago's sons have not been backward in writing of themselves and there is a goodly number of tales which use the great city of the plains as background. At it rose before my mind's eye on such a day of gray fog as I have seen blanket the lake and turn the city murky, there beat through my memory the insistent tattoo of that excellent mystery yarn by William B. McHarg and Edwin Balmer, *THE INDIAN DRUM* (Little, Brown). I have not read the book since the time of its appearance, but its sombre atmosphere, compact of mystery and horror, and the enhancement lent to them by the lake itself, dwell vividly in my recollection. Then there's that other recent book which carried off a Pulitzer Prize and which can qualify as a historical novel, even though the past it depicts is no older than the World's Columbian Exposition, Margaret Ayer Barnes's *YEARS OF GRACE* (Houghton Mifflin), and also Mrs. Barnes's later novel, *WITHIN THIS PRESENT* (Houghton Mifflin), a tale of Chicago which begins with a rapid retrospect of an early period, and then takes its leisurely way through the years from 1914 to the present. Partly historical and partly of the day, since it embraces in its stride both the Fair of 1893 and that of yesterday, is Minnie Hite Moody's *ONCE AGAIN IN CHICAGO* (King). Not long ago Chicago society, and especially Chicago's younger generation, found portrayal in a book of

more than common promise, *THIS OUR EXILE* (Scribners), by a young Princeton graduate, David Burnham. Part of Mr. Burnham's story played in college, but part of it was laid in the homes of Chicago's wealthy and powerful. These, however, are all Chicago novels of recent vintage, and of less importance than those earlier ones like Frank Norris's *THE PIT* (Doubleday, Doran), Upton Sinclair's *THE JUNGLE* (published by the author), which set the United States into an uproar and ended by leading the Government to establish a Pure Food Bureau; Hamlin Garland's *ROSE OF DUTCHER'S COOLLY* (Harpers), one of the first of America's realistic novels, a book whose harsh depiction of Chicago life brought violent objection from those critics who looked for sweetness and light in fiction and plaudits from the few more courageous souls who believed that the novel should portray life as it is and not as romance would like it to be; Henry Blake Fuller's *THE CLIFF DWELLERS* (Harpers), which on only a slight thread of story strung a description of existence in a huge Chicago apartment house, and his *WITH THE PROCESSION* (Harpers), a picture of life in Chicago's business and social circles. Then, of course, there was Dreiser's Zolaesque masterpiece, *SISTER CARRIE* (Liveright), which veered between portrayal of the lower middle classes in New York and Chicago, and later there came Sherwood Anderson's *WINDY MACPHERSON'S SON* (Viking), which carried its hero from an Iowa village to millionairessdom in Chicago, and his *MARCHING MEN* (Viking), with its picture of the workers of Chicago. Some of the scenes of Edna Ferber's *SO BIG* (Doubleday, Doran) are laid in the Illinois city, and very effective scenes they are, full of the stir of life at dawn in a big metropolis among the markets where food for the town's hungry populace rolls in by cart and car from the countryside. Nor should Floyd Dell's books be forgotten, *MOON CALF* (Doubleday, Doran), whose hero, the poet Felix Fay, grows up in villages and small towns of Illinois and passes

on to journalistic circles in Chicago, and *THE BRIARY BUSH*, which is a sequel to it, and both of which are semi-autobiographical. Another tale in which an Illinois village figures is Edgar Lee Masters's *MITCH MILLER* (Macmillan), with its boy heroes, who in their pranks and ingenuity are reminiscent of Mark Twain's famous Tom Sawyer and Huck Finn. Mr. Masters's *CHILDREN OF THE MARKET PLACE* (Macmillan) is one of the historical novels which H. K. D. desires, depicting as it does the fortunes of a young Englishman who came to Illinois and became a friend of Stephen A. Douglas. An older historical tale is Edward Eggleston's *THE GRAYSONS* (Century) which, set about 1850, introduces Lincoln, and depicts the rough and tumble life of pioneer days. Covering the same period is Katharine Holland Brown's *THE FATHER* (Day), through which Lincoln again walks, and in which the Underground Railway, the Abolitionists in general, and such Eastern anti-slavery men as Emerson, Hawthorne, and Alcott play a part. These are, of course, but a part of the many novels on Chicago and Illinois, but they are perhaps among the representative. By this time there is doubtless housed in the University of Chicago Library a doctor's thesis by Lennox Grey entitled *CHICAGO AND THE "GREAT AMERICAN NOVEL"* which contains a critical study of 450 novels on the city.

## CHAPTER XXIX

### TALES OF BOSTON

*Will you please give me a list of novels that have used Boston as a background during the past twenty-five years, writes R. de L. of Wayzata, Mich.*

A CANDLE IN THE WILDERNESS. Irving A. Bacheller. Bobbs-Merrill.

O, GENTEEL LADY. Esther Forbes. Houghton Mifflin.

THE CHIPPENDALES. Robert Grant. Scribners.

DIANA STAIR. Floyd Dell. Farrar & Rinehart.

CHANGING PATTERNS. W. D. Orcutt. Dodd, Mead.

JUNIPER HILL. Marian Winnek. Bobbs-Merrill.

DARK HORSE. Robert Grant. Houghton Mifflin.

MARRIED MONEY. H. W. H. Powel. Little, Brown.

WIND FROM THE SEA. Ruth Blodgett. Harcourt, Brace.

FROM BOSTON TO BOSTON. Annie Marble. Lothrop.

BOSTON. Upton Sinclair. Boni.

DECEIT. Barklie McKee Henry. Dodd, Mead.

KENDALL'S SISTER. Robert Swasey. Little, Brown.

WIND BETWEEN THE WORLDS. Alice Brown. Macmillan.

WORLD AND THOMAS KELLY. Arthur Train. Scribner.

LOUISBURG SQUARE. Robert Cutter. Macmillan.

JERRY. Arthur S. Pier. Houghton Mifflin.

PHOENIX. Constance M. Warren. Houghton Mifflin.

STREETS OF NIGHT. John Dos Passos. Doubleday, Doran.

## CHAPTER XXX

### WELSH LIFE IN FICTION

O. T. G. of New York City asks for *the names of any contemporary novels, or any of the last fifty years, dealing with Welsh life in Wales or in American Welsh settlements.*

There seems to be a curse on novels depicting Wales, for one after the other of those that have been published in recent years is out of print. It's only when you come to the classics, like HUMPHRY CLINKER, THE TALISMAN, THE BETROTHED, Watts-Dunton's AYLWIN and Kingsley's TWO YEARS AGO (if these last can be considered classics) that the tales of Wales are easily accessible. Hilda Vaughan, the wife of Charles Morgan, author of THE FOUNTAIN and SPARKENBROKE, and herself a skilful novelist and a Welshwoman, has produced three tales, SOLDIER AND GENTLEWOMAN, THE CURTAIN RISES, and A THING OF NOUGHT (Scribners) that are available. Almost the only other novel of fairly recent grist that I find still on the live list of Welsh fiction is Caradoc Evans's NOTHING TO PAY (Norton), a grim and sordid picture of a miser's life. Mr. Evans's earlier works, MY PEOPLE and CAPEL SION, are no longer in Duffield's catalogue. Out of print, too, are all the following which once had currency of a sort: "Allen Raine's" TORN SAILS, BERWEN BANKS, and A WELSH SINGER (London: Hutchinson), idyllic pictures of village life; Joseph Keating's SON OF JUDITH (London: Allen), a melodramatic tale of the Welsh mining valleys; Ellis Lloyd's SCARLET NEST (Hodder & Stoughton), also a portrayal of the mining regions; Gwendolyn Pryce's JOHN JONES, CURATE (London: Unwin), de-

picting country life; and William Edwards Tirebuck's SWEET-HEART GWEN (Longmans, Green), a Welsh idyl. There's a recent book which may interest O. T. G., though it is not a novel, Eiluned Lewis's DEW ON THE GRASS (Macmillan), reminiscences of the childhood of four youngsters in Wales. It is somewhat sentimental but has a contagious wistfulness for the past.

## CHAPTER XXXI

### RECENT IRISH NOVELS

H. M. of Norristown, Pa., asks for a list of Irish novels published in this country within the last year or so, that is, novels by Irish writers. "And in addition, if you can, some of the critical articles published on this subject, where and when. I'd appreciate it if in giving the novels you could also tell me the approximate date of publication."

The most recent Irish novel of importance—and to my mind the best of the many that have appeared in the last months—is Sean O'Faolain's *A NEST OF SIMPLE FOLK* (Viking) which was the Book-of-the-Month Club selection back in January. A tale of three generations of simple Irish farm people, it has an idyllic quality that invests its unexciting incident with fascination. I've never been able to resist the Irish peasantry, from Bidy in the kitchen to Pat on the highway, and like them this book has a way with it. Donald Adams, Editor of the *New York Times Book Review*, who's just back from a trip to Europe, tells me he met young Mr. O'Faolain (who pronounces his name as though it was spelled O'Phelan) and that he's a modest and charming youth quite unspoiled by the success of his work. Only a month after that had appeared there followed on its heels a Literary Guild selection, *SHAKE HANDS WITH THE DEVIL* (Morrow), which at once involved its author, Rearden Conner, in controversy. The story deals with that period in the early 1920's (how the headlines in the newspapers flash back to mind!) when the Black and Tans and the Irish were carrying on guerilla warfare. It is one of the most blood-curdling tales on record, and its melodramatic

incidents are the rock on which critics split. Many of those who reviewed it, like Ernest Boyd, were Irishmen themselves, and denied its historical accuracy. Irish political unrest of an earlier day serves as background for Lord Dunsany's *THE CURSE OF THE WISE WOMAN* (Macmillan), published in 1933 (reviewed *Books*, October 8; *Times*, October 22) which presents events of fifty years ago through the eyes of an old man looking back on his youth. The novel of a poet, it has a haunting and tender quality absent from Mr. Conner's book. In Liam O'Flaherty's *THE MARTYRS* (Macmillan: *Books*, June 11; *Nation*, August 9; *S. R. of L.*, June 10) the revolution of 1920 again sets the scene, but where *SHAKE HANDS WITH THE DEVIL* is garish and sensational this is sombre and macabre, a fine literary production. Its action is compressed into forty-eight hours. By way of pleasant contrast to the gloom of these semi-historical tales is the gay *ENCHANTED WINTER* (Appleton-Century: *New Republic*, December 6; *Times*, October 1; *S. R. of L.*, October 7) of Z. Girling who hides her identity under the name of Martin Hare. This recounts the experiences of an English cousin, a sophisticated youth sprung of Oxford and banking experience, on a visit to his relatives in the Irish countryside. The Ireland of the seacoast around Dublin furnishes the setting for L. A. G. Strong's *SEA WALL* (Knopf: *Books*, November 5; *Commonweal*, December 8; *S. R. of L.*, November 18), the story of a young boy who lives on the sea wall surrounding a small town. Revolution comes back again in Francis Stuart's *COLOURED DOME* (Macmillan: *Times*, July 23; *Nation*, July 12; *S. R. of L.*, July 22), but adulterated by mysticism. Most recent of all Irish novels of significance is Francis Hackett's *THE GREEN LION* (Doubleday, Doran), autobiography wearing the guise of fiction.



## CHAPTER XXXII

### RECENT ITALIAN NOVELS

Mrs. I. G. H. of Bedford, Ind., says *the program committee of which she is a member is short on the subject of Italian fiction and would like to have the titles of a few novels by Italians about Italians.*

If she wants a book which reflects life under the Fascist regime, and reflects it with tenderness as well as savage satire, she can do no better than get Ignazio Silone's delightful FONTAMARA (Random House). I read this brief novel in the German translation before it appeared in English and found it utterly charming. A little of that charm had evaporated, I thought, in the English version which did not lend itself quite as easily to the peasant simplicity and ingenuousness of the original, but it remained nevertheless a touching tale, one that, had it not been so tragic in its depiction of the ruthlessness of autocracy, would have been most winsome comedy.

Some two or three years ago I read a novel on a much larger scale which also had its points, though humor was not one of them. This was Guglielmo Ferrero's SEVEN VICES (Harcourt, Brace), a story of Italy in our own times, the scene of which was laid in Rome, and which revolved about a young Roman matron falsely accused of murdering her husband. As befits the work of the daughter of a renowned Roman historian, the narrative was projected against a backdrop of scrupulous accuracy, and the tale moved with vivacity and color. Another work of some strength, and of what Vincent Sheean characterized as "ferocious authenticity," is INDIFFERENT ONES (Dutton), in which Alberto Moravia presents a picture of a

modern middle-class Italian family. Sexual passion is the pivot on which this novel turns, and it has the taint of decadence. Recently Aldo Palazzeschi's *PERELÀ, MAN OF SMOKE* (New York: Vanni) was published in an English adaptation. This is a fantasy which is a caustic, though delicately drawn, commentary on contemporary civilization, replete with vignettes of the various types of present-day society. Pirandello is best known to the American public as a dramatist, but his volume of short stories, published here under the title *HORSE IN THE MOON* (Dutton), showed him a capable practitioner of that form. It is interesting in this connection to note that most of the contemporary Italian novelists have at one time or another tried themselves out at the short story.

I am enumerating here only such works as are recent and are to be had in English translation. Because they appeared considerably earlier than those already mentioned I am omitting, for instance, the novels by d'Annunzio, Fogazzaro, and Grazia Deledda among others, which are to be had in English versions, and a large number of works which have had wide currency in Italian but have appeared only in that language. More to add two further titles to Mrs. I. G. H.'s list than because they are notable I mention Dino Segre's *THE MAN WHO SEARCHED FOR LOVE* (McBride), a novel in the purest vein of French sophistication, and *THE WOMAN WHO INVENTED LOVE* (Dutton), by Guido da Verona. This last is in effect, though possibly not in intention, a vigorous scoring of Roman society.

## CHAPTER XXXIII

### CONTEMPORARY FRENCH FICTION

E. L. A. of Freeport, L. I., writes us: *For a club topic on French literature I know plenty of old writers, but know nothing of any modern or contemporary novelists except Rolland, or Colette. Would you kindly suggest some?*

As it happens, perhaps the most distinguished work appearing at the moment is from the pen of a French novelist, Jules Romains, whose *MEN OF GOOD WILL* is being published in English translation by Knopf. So far five volumes have been issued. They constitute a work of impressive character, profoundly reflective yet full of lively and veracious characterization and quick with the prescience of human struggle. It is, of course, unnecessary to dwell on Proust's work, for E. L. A. has undoubtedly read at least part of *REMEMBRANCE OF THINGS PAST* (Random House), and at any rate knows that this remarkable psychological study is generally accepted as one of the literary masterpieces of our day. Of André Gide's tales, *THE COUNTERFEITERS* and *THE VATICAN SWINDLE* have been translated into English and are issued by Knopf, and the Oxford University Press brings out *SI LE GRAIN NE MEURT* in French. André Maurois is more widely known in this country as a biographer than as a novelist, but such books as *THE SILENCE OF COLONEL BRAMBLE*, *BERNARD QUESNAY*, and *FAMILY CIRCLE* (all Appleton-Century) prove that his keen intelligence, his gift for seeing the essential in personality, and the grace of his manner can be turned to good account in fiction. I don't know just how much reading E. L. A.'s club is prepared to do, or whether it is to be done in English or

French, but if it is contemplating a season's program, the club might include in its selections Barbusse's *UNDER FIRE* (Dutton), one of the few novels which, while the war was still in progress, commanded wide attention as a picture of the struggle; some of Barrès's "novels of national energy" (the Yale University Press issues *THE UNDYING SPIRIT OF FRANCE*), Paul Bourget's *A WOMAN'S HEART* and *OUR LADY OF LIES* (both Brentano), and some of the works of Bazin, Brioux, Duhamel, and Rémy de Gourmont. All France not so long ago was reading Malraux's Goncourt Prize novel, *LA CONDITION HUMAINE*, which was brought out here as *MAN'S FATE* by Smith & Haas, and discussion waxed high over *JOURNEY TO THE END OF THE NIGHT*, by Louis-Ferdinand Céline, which was denied the prize on the ground of a naturalism which would have done credit to Zola at his most sordid. Little, Brown published the book over here. Finally, to bring to an end what is merely one of many groups of books that might be suggested, there is Roger Verceel's *IN SIGHT OF EDEN* (Harcourt, Brace), a tale of the Arctic, to which the America-France Committee gave its first award, and Malraux's latest novel, *DAYS OF WRATH* (Random House).

NATIONS IN RETROSPECT AND NOW



## CHAPTER XXXIV

### HISTORY FOR AN EXAMINATION

*Will you please suggest, writes R. J. H. of Toledo, O., a list of books on the history, government, and institutions of the United States, England, continental Europe, Latin America, and the Far East since 1776? I wish to study the subjects in sufficient detail to meet the requirements of the Foreign Service examination of the State Department.*

I am as ignorant as an unborn babe of the requirements of the aforementioned department, but I take it for granted, in view of the amplitude of its swing that its examination demands a general acquaintance with the annals of what constitutes the greater part of the world rather than detailed knowledge of them. If that is so, R. J. H. ought to be able to pass with credit if he tackles some of the briefer general histories on the countries in which he is interested and follows those with a few more specialized studies. For the United States, he might first read James Truslow Adams's *THE EPIC OF AMERICA* (Scribners) to get a panoramic view of the events of our history, and then take *THE RISE OF AMERICAN CIVILIZATION* (Macmillan), by Charles and Mary Beard, an excellent work for his purpose in which he will find the stress falling on economic and social development. He should by all means, whatever else he selects, read Bryce's *AMERICAN COMMONWEALTH* (Macmillan), still the best work obtainable on the institutions of the country, and if he has time, and wants to go more into the detail of American history from 1850 on, he can choose between such several-volumed series as Oberholtzer's *HISTORY OF THE UNITED STATES SINCE THE CIVIL WAR* (Macmillan) and

Rhodes's *HISTORY OF THE UNITED STATES* (Macmillan). When it comes to England, there is always Green to be read for enjoyment, either in the longer or the shorter form, but, I suppose, if R. J. H.'s time is limited and he wants something on the order of a textbook, up to date and bestowing special attention on social and economic matters, he can concentrate very satisfactorily on Robert B. Mowat's *NEW HISTORY OF GREAT BRITAIN* (Oxford University Press). With it he should study *THE GOVERNMENT OF ENGLAND* (Macmillan), by A. Lawrence Lowell, former president of Harvard University, who did for England in this book much what Bryce had done for the United States in *THE AMERICAN COMMONWEALTH*. The classic book on English economic history is, of course, *THE HISTORY OF TRADE UNIONISM* (Longmans, Green), by Beatrice and Sidney Webb. Continental Europe presents so gigantic a proposition to handle with any thoroughness that the best way out of the difficulty seems to be to do it up in short order with a single work like Carlton J. H. Hayes's *POLITICAL AND CULTURAL HISTORY OF MODERN EUROPE* (Macmillan). With the Far East, too, R. J. H. will probably find that his best road to the information he desires is by way of the short cut such a work as Harold M. Vinacke's *HISTORY OF THE FAR EAST IN MODERN TIMES* (Knopf) offers. This covers China, Japan, and Korea, and has good bibliographies which he can consult if he wishes to carry his studies further. The bibliographies in William R. Shepherd's *HISPANIC NATIONS OF THE NEW WORLD* (Yale University Press), a chronicle of events, and in his *LATIN AMERICA* (Holt), which is a brief but valuable cultural history, will also direct him to further reading if he desires it.



## CHAPTER XXXV

### BIOGRAPHY AND HISTORY

E. W. L. of San Carlos, Calif., *would like to have suggestions for reading in biography and history.*

The initial volumes of what should be an important historical series, *THE RISE OF MODERN EUROPE* (Harpers), edited by William Langer, professor of history at Harvard, are now available. They are lavishly illustrated, and their editorship bespeaks their quality. The books which usher in the survey are Crane Brinton's *A DECADE OF REVOLUTION, 1789-1799* and Frederick B. Artz's *REACTION AND REVOLUTION, 1815-1832*. With these works as background, E. W. L. might turn to Meade Minnigerode's *THE SON OF MARIE ANTOINETTE* (Farrar & Rinehart), and to Philip Guedalla's brief but vivid study of *THE HUNDRED DAYS* (Putnam). This last little book is evidently but an incident in Mr. Guedalla's writing—a sketch he threw off in his leisure hours—for his main efforts must have gone to the production of *THE QUEEN AND MR. GLADSTONE* (Doubleday, Doran), a collection of correspondence preceded by a long and illuminating essay on the background of the letters. This is a work of importance to the historian as well as of interest to the lay reader. If E. W. L. would pursue his investigations into English history further, he would find Esmé Wingfield-Stratford's *THE VICTORIAN AFTERMATH* (Morrow) eminently worth his time. Mr. Wingfield-Stratford, whose series of books on the Victorian period has been appearing in the last few years, is a writer who ought to have much more currency in this country than he

has yet achieved. He has a fund of fascinating information at his command, writes with vivacity and ease, and has presented a picture of Queen Victoria's days that is as revealing an interpretation of its points of view and general mood as is to be found. Since I'm on the subject of queens I might as well call E. W. L.'s attention to the biography of Queen Anne, by M. R. Hopkinson, which Macmillan has recently published. I read a large part of it some time ago in galley form, and found myself wandering on from chapter to chapter when I had no time at all to spare for that particular book, held by the sheer interest of the facts it chronicles. And Queen Anne, instead of being merely a figure wearing a crown, suddenly became a flesh and blood woman, often to be pitied and frequently to be admired. There's an excellent biography of still another English queen which came out in 1934, J. E. Neale's *QUEEN ELIZABETH* (Harcourt, Brace). Two more historical biographies are *musts* for the reader of history, John Buchan's *OLIVER CROMWELL* (Houghton Mifflin) and Francis Hackett's *FRANCIS I* (Doubleday, Doran). Writing of this last reminds me that I ought to have mentioned before its author's *HENRY THE EIGHTH* (Liveright).

If E. W. L. has had enough biography that is interchangeable with history in the foregoing books, perhaps he'll want to vary his reading with works like Hesketh Pearson's *THE SMITH OF SMITHS* (Harpers) in which that wit of the nineteenth century appears as author of some of the delightful repartees and bon mots that everyone knows and few know how to place; Romola Nijinsky's life of her husband, the famous dancer, *NIJINSKY* (Simon & Schuster), Louis Adamic's *THE NATIVE'S RETURN* (Harpers), a charming account of the author's return to Serbia, Ernst Toller's *I WAS A GERMAN* (Morrow), and *LISZT* (Houghton Mifflin), by Sacheverell Sitwell. (And if he's very English, E. W. L. will be reading "Sashell" Sitwell.) When it comes to the American scene, the recent books for

the most part take on a historical character again. What is likely to be, for a long time to come, the definitive life of Robert E. Lee is the four-volume biography by Douglas S. Freeman (published by Scribners) which won the Pulitzer Prize in its field. The Dodd, Mead series of historical biographies edited by Allan Nevins which has been running off with the Pulitzer Prizes for the past two years yields excellent reading, notably in Mr. Nevins's own life of Grover Cleveland.

## CHAPTER XXXVI

### ANCIENT HISTORY

G. O'B. of Scranton, Pa., *wants books on ancient Egyptian, Greek, or Roman history which may be used for reference. These need not necessarily be confined to textbooks, provided they contain details on Olympic games, gladiatorial combats, etc.*

An admirable work, noteworthy especially for its economic interpretation, is Mikhail I. Rostovtsev's HISTORY OF THE ANCIENT WORLD (Oxford University Press). This is the product of sound and brilliant scholarship and recent enough to embody the latest findings of research. It is in two volumes, the first covering the Orient and Greece, the second, Rome. THE CAMBRIDGE ANCIENT HISTORIES (Macmillan), of course, leap to mind. Volume I of this indispensable series covers Egypt and Babylonia to 1580 B. C.; Volume II, Egypt and the Hittite Empires to 1000 B. C., and there are separate volumes on Greece and Rome. The work of one of the leading archæologists in the Egyptological field, the late James H. Breasted's HISTORY OF EGYPT FROM THE EARLIEST TIMES TO THE PERSIAN CONQUEST (Scribners), embodies much interesting detail of the life and customs of the ancient Egyptians. The fullest description of the daily life of this people is still to be found in what is however an antiquated book, Adolf Erman's LIFE IN ANCIENT EGYPT. It is now out of print.

As to Greek life, a brief but interesting survey is to be had in J. P. Mahaffy's OLD GREEK LIFE (American Book Co.) and an excellent portrayal of the Athenian's daily round is to be found in William Stearns Davis's A DAY IN OLD ATHENS (Mac-

millan). G. O'B. will find Greek games described in Edward Norman Gardiner's *ATHLETICS OF THE ANCIENT WORLD* (Oxford University Press), and if she has the patience to swallow a dull novel for the sake of its descriptions of customs and manners Wilhelm A. Becker's *CHARICLES: OR ILLUSTRATIONS OF THE PRIVATE LIFE OF THE ANCIENT GREEKS* (Longmans, Green) might be worth the reading.

On Rome, as on Greece, William Stearns Davis has an illuminating volume. *A DAY IN OLD ROME* (Macmillan), which has been widely popular, purports to set forth the observations of a visitor to Rome in the year 134 A. D. Two other interesting works are William Warde Fowler's *SOCIAL LIFE AT ROME IN THE AGE OF CICERO* (Macmillan) and his *ROMAN FESTIVALS OF THE PERIOD OF THE REPUBLIC* (Macmillan).

## CHAPTER XXXVII

### ARCHÆOLOGY

F. J. J., of Evanston, Ill., *asks for suggestions as to books that would help her prepare for field service in archæology.*

The professional archæologist will tell her before anything else that she can get nowhere with field work unless she first acquires some background of knowledge in her subject, and that since the scope of archæology is as far-flung as civilization she must decide what particular portion of it she wishes to concentrate upon. Classical Greek or Roman; Mesopotamian, Far Eastern; America Indian, North and South; prehistoric? It sounds as though I were a train dispatcher, shunting people off to the ends of the earth. And indeed I wish I were being bundled into one of the leisurely trains that amble along the blue waters of the Ægean revealing incredibly lovely views of mountain and sea as they draw on from Patras to Athens. And I'd like once again to stand at the Dipylon Gate where, if F. J. J. has not yet seen it, she would find how completely a ruined civilization needs the archæologist's knowledge to restore it to being. But my longings won't help her to that knowledge. I'd far better give them over and print a list of volumes which should be of assistance to her. Here they are:

Classical—HANDBOOK OF GREEK ARCHÆOLOGY, by H. N. Fowler and J. R. Wheeler (American Book Co.); A COMPANION TO GREEK STUDIES, by Leonard M. A. Whibley (Macmillan); A COMPANION TO LATIN STUDIES, by A. Sandys (Macmillan); ARCHÆOLOGICAL EXCAVATION, by John Percival Droop (Macmillan); CRETE, THE FORE-

RUNNER OF GREECE, by C. H. Hawes and H. A. B. Hawes (Harpers), and the chapters on Art and Archæology and the excellent bibliographies in the CAMBRIDGE ANCIENT HISTORY.

Prehistory—THE MYCENÆAN AGE, by Tsountas and Marratt (Houghton Mifflin); THE DAWN OF EUROPEAN CIVILIZATION, by Vere Gordon Childe (Knopf).

General—SEVENTY YEARS IN ARCHÆOLOGY, by Flinders Petrie (London: Marston); THE DAWN OF EUROPEAN CIVILIZATION, by Vere Gordon Childe (Knopf); SCHLIEMANN, THE STORY OF A GOLD SEEKER, by Emil Ludwig (Putnam); MAGIC SPADES, by R. V. D. Magoffin (Holt).

## CHAPTER XXXVIII

### BOOKS ON THE RENAISSANCE

L. L. of New York City *wishes "a list of the most authoritative books on the Renaissance, also the best of general histories of France in French."*

For the Renaissance in general—and not merely in Italy—the most recent book of importance is Paul Van Dyke's *AGE OF THE RENASCENCE* (Scribners), in which the stress goes on the intellectual movement. The most comprehensive general work, perhaps, is Hyma's *THE CHRISTIAN RENAISSANCE* (Appleton-Century), which treats the awakening as more than a humanistic movement, and finds its roots deep inwoven through Northern Europe in which section Hyma regards it as the precursor of the Reformation. Henry Osborn Taylor's *THOUGHT AND EXPRESSION IN THE SIXTEENTH CENTURY* (Macmillan), and Preserved Smith's *AGE OF THE REFORMATION* (Holt) should also be consulted. On the Renaissance in Italy the great works are J. C. Burckhardt's *CIVILIZATION OF THE PERIOD OF THE RENAISSANCE IN ITALY* (Macmillan), which throws its emphasis on philosophic aspects, leaves out the artistic development, and largely ignores economic manifestations, and John A. Symonds's *RENAISSANCE IN ITALY*, which, though now somewhat antiquated, especially in its treatment of art, is admirable in its discussion of the revival of learning and written throughout in fascinating manner. I still look back with delight on a summer vacation during my college years in which I read through several large volumes of the work with unflagging interest. A more recent treatment of the Italian Renaissance, which can also lay claim to liveliness of presenta-



tion, is Rachel Annand Taylor's INVITATION TO RENAISSANCE ITALY (Harpers). And I mustn't forget Ralph Roeder's THE MAN OF THE RENAISSANCE (Viking), which through the medium of four personalities reflects their age in vivid manner.

As to the histories of France which L. L. wants, I hope he won't be daunted to discover that there are fifteen volumes to Gabriel Hanotaux's HISTOIRE DE LA NATION FRANÇAISE, and nine to HISTOIRE DE LA FRANCE DEPUIS LES ORIGINES JUSQU'À LA RÉVOLUTION. Both of these are collaborations, the last said to be one of the most perfect of its kind ever achieved. Less extensive, and long a standard history both in French and in the English translation, is Victor Duruy's HISTOIRE DE FRANCE.

## CHAPTER XXXIX

### THE NINETEENTH CENTURY

*I would, if I cou'd,  
If I cou'dn't, how cou'd I?  
I cou'dn't, without I cou'd, cou'd I?*

That's the way I feel when I regard a letter that has come to me from a Canadian correspondent who is desirous of making a study of the nineteenth century. If I had space and time I would present her with a long list of titles in history, biography, science, art, and literature that would give her detailed insight into what is one of the most fascinating periods of history, but as it is, I'll perforce give *N. E. M. of Montreal, Canada*, a list of books designed merely to serve as an introduction to the era.

In 1901, just as the new century got under way, the *New York Evening Post* printed a voluminous supplement to which a group of experts in all fields contributed brief but authoritative articles that together constituted a review of progress during the preceding hundred years in the chief departments of human activity. The symposium was shortly thereafter issued in book form under the title, *THE NINETEENTH CENTURY* (Putnam), and though it is now out of print, it is still available in libraries. I have it before me as I write, and the cursory glance I have just cast through it confirms the belief derived from reading it some years ago that it is an excellent taking off point for further study. Here, in brief compass, is the nineteenth century in its principal aspects; to tell its whole story would, as the editors say, "consume all the time of the twenti-

eth," but they have managed to present the sort of view that a wayfarer who pauses on a hilltop to orientate himself in the landscape secures.

Having secured a general impression of the century from this volume N. E. M. might turn next for more detailed treatment of its European political and social phases to W. A. Phillips's MODERN EUROPE, 1815 TO 1899, in Arthur Hassell's PERIODS OF EUROPEAN HISTORY (Macmillan), and for its cultural aspects to Merz's HISTORY OF EUROPEAN THOUGHT IN THE NINETEENTH CENTURY (University of Chicago Press), a two-volume work, the first of which is devoted to the annals of science, and the second to those of philosophy, literature, art, and religion. THE CAMBRIDGE MODERN HISTORY (Macmillan), not so good as some of the others in the series, can nevertheless be counted on for a succinct presentation of the events and trends of the period. So far as America is concerned, if N. E. M. is willing to tackle a large order she can trace the course of nineteenth century development by turning for the earlier half of the century to those volumes of John Bach McMaster's HISTORY OF THE PEOPLE OF THE UNITED STATES (Appleton-Century) which cover the years from the beginning of the century to the outbreak of the Civil War, and for the second half to Ellis Paxson Oberholtzer's HISTORY OF THE UNITED STATES SINCE THE CIVIL WAR (Macmillan) and James Ford Rhodes's HISTORY OF THE UNITED STATES FROM THE COMPROMISE OF 1850 (Macmillan). This last work, originally projected to carry its chronicle only to 1897, has supplementary volumes (not so good as the earlier ones) covering the McKinley and Roosevelt administrations.

Lytton Strachey's name, of course, comes to mind at once as soon as the nineteenth century is mentioned. Doughty iconoclast that he was, his QUEEN VICTORIA and EMINENT VICTORIANS (Harcourt, Brace) are still pungent, if no longer sensational, reading. For the second half of the century, these

books together with Esmé Wingfield-Stratford's *THOSE EARNEST VICTORIANS* (Morrow), furnish an excellent insight into English modes of thought and social reaction. For a general survey of European literature in the nineteenth century Georg Brandes's *MAIN CURRENTS IN NINETEENTH CENTURY LITERATURE* (Liveright), which traces the trends in Germany, France, and England, is a valuable work, as is also Saintsbury's *A HISTORY OF NINETEENTH CENTURY LITERATURE* (Macmillan). N. E. M. would also find interesting Leon Daudet's *STUPID NINETEENTH CENTURY* (Harcourt, Brace). For America she can turn to such works as Thomas Beer's *MAUVE DECADE* (Doubleday, Doran) and William H. Hale's *A CHALLENGE TO DEFEAT* (Harcourt, Brace) for spirited discussion of certain epochs. And for an earlier period to Van Wyck Brooks's *THE FLOWERING OF NEW ENGLAND* (Dutton), a study of social backgrounds as much as of literary personalities. Another work that presents the century in the perspective of history is Gilbert Seldes's *THE STAMMERING CENTURY* (Day). For a brief introduction to the arts of the period there are Charles Marriot's *MODERN MOVEMENTS IN PAINTING* (Scribners), Clive Bell's *LANDMARKS IN NINETEENTH CENTURY PAINTING* (Harcourt, Brace) and his *SINCE CÉZANNE* (Harcourt, Brace), and for the United States Suzanne La Follette's *ART IN AMERICA* which, originally published by Harpers, has been taken over into the White Oak Library by W. W. Norton & Co. Nor should N. E. M. fail to read the portions dealing with the nineteenth century in Vernon Parrington's *MAIN CURRENTS IN AMERICAN THOUGHT* (Harcourt, Brace).

## CHAPTER XL

### THE POST-WAR YEARS

*Will you give me a list of books [writes A. B. of Woodside, L. I.] either of a bibliographical character or dealing directly with the subject of social, political, moral, etc., etc., aspects of the years following upon the war up to the present—such books as, for example, Mark Sullivan's OUR TIMES? I do not want books of too scholarly a nature.*

The first book, of course, which springs to mind, since it so precisely fulfils A. B.'s demand for a work that is sprightly, panoramic, and devoted to the post-war years is Frederick Lewis Allen's *ONLY YESTERDAY* (Harpers), a volume which holds the reader absorbed not alone because of its intrinsic interest but because in it the near past assumes an air of already having receded into history. Was it really only so short a time ago that we were shaking dubious heads over a generation that bobbed its hair, discarded chaperones, and berated its elders? Was it only yesterday that cocktail parties superseded teas, and that Sinclair Lewis gave the small town a black eye, and that Lindbergh flew the Atlantic? And the politics and political discussions that rocked us and Europe! In these days when Hitler has transformed Mussolini into a moderate statesman, these discussions wear the garb of an outmoded era. Mr. Allen was still writing around the corner from prosperity in 1931. But events have marched fast since his book first saw the light. Against his on the whole cheerful picture of rising prosperity, both to supplement and offset it, A. B. might turn to Gilbert Seldes's *THE YEARS OF THE LOCUST* (Little, Brown), a portrayal of living conditions before the crash and of what

followed upon it. For a bird's-eye view of life in the United States in its various phases in the post-war years he will do well to read *AMERICA AS AMERICANS SEE IT* (Harcourt, Brace), edited by Fred J. Ringel, and if he would get further views of politics in the United States, amusements, arts, etc., to procure Edwin C. Hill's *THE AMERICAN SCENE* (Witmark). Mauritz Hallgren's *SEEDS OF REVOLT* (Knopf), a study of American life and the temper of the American people during the depression, is both an interesting and an enlightening book, not too pessimistic in tone despite the open-eyed method of its attack. An older book which still should prove illuminating is Edward A. Ross's *THE SOCIAL TREND* (Appleton-Century), published in 1923, a vivid survey of the drift of American development as reflected in its attitude toward immigration and population, women, prohibition, the courts, industry, the arts, etc.

A. B. stipulated that he wanted nothing "too scholarly," but I take it, from the fact that he inquires whether I think it would be wise for him to turn to the files of old newspapers and magazines, that he is not averse to comprehensive surveys. At any rate he ought to keep in the back of his mind the fact that *RECENT SOCIAL TRENDS IN THE UNITED STATES* (McGraw-Hill), which embodies the findings of President Hoover's research committee on Social Trends, is an excellent encyclopædia of reference. As to reading the journals themselves, I should say that should depend entirely upon A. B.'s purposes. If he is planning a book of his own, I venture to say that nothing would take the place of original sources. But if, on the other hand, what he desires is merely to gain perspective on the recent past he may find that he gets a more clear-cut impression from the books which represent winnowings from source documents than from the archives themselves.

## CHAPTER XLI

### EPOCHS OF AMERICAN HISTORY

A. S. K. of New Orleans, La., *is anxious to refresh his knowledge of America's past, and asks for suggestions for one-volume studies of the various periods in our history.*

If he wants to stick to one-volume works A. S. K. will find just what he is looking for in the EPOCHS OF AMERICAN HISTORY (Longmans, Green) series, edited by Albert Bushnell Hart. This consists of four volumes: the first, THE COLONIES, by R. G. Thwaites; the second, THE FORMATION OF THE UNION, by Hart himself; the third, DIVISION AND REUNION, by Woodrow Wilson, revised by E. S. Corwin; and the fourth, EXPANSION AND REFORM, by J. S. Bassett. The bibliographies which these volumes contain will assist A. S. K. to pursue his studies further if he so desires. There is an excellent work on the settlement of America which he could read, THE COLONIZATION OF NORTH AMERICA (Macmillan), by Herbert E. Bolton and Thomas W. Marshall, which takes into its survey Mexico, Canada, and the West Indies, as well as the future United States and, if he's willing somewhat to broaden the scope of his investigations, he will find in Herbert L. Osgood's AMERICAN COLONIES IN THE SEVENTEENTH CENTURY (Columbia University Press), the outstanding work in its field. Sir George Otto Trevelyan's history of the Revolution (Longmans, Green, 3 vols.), covering the founding of the American republic, would no doubt delight A. S. K. as it has many another, for it is brilliantly written and full of fascinating material. George Fort Milton's THE EVE OF CONFLICT (Houghton

Mifflin) is an excellent work on Stephen A. Douglas and the events leading up to the Civil War, and for the immediately post Civil War period there is Claude G. Bowers's *THE TRAGIC ERA*. The various volumes of Mark Sullivan's *OUR TIMES* (Scribners) present a lively and many-sided picture of the epochs they cover, as does Frederick Lewis Allen's *ONLY YESTERDAY* (Harpers) of the decade 1920-1930. If before taking up individual periods A. S. K. feels that it would be well to get a bird's-eye view of general American development he would find reading James Truslow Adams's *THE EPIC OF AMERICA* (Little, Brown) both enlightening and entertaining. *THE RISE OF AMERICAN CIVILIZATION* (Macmillan, 2 vols.) by Charles and Mary Beard, and the several volumes of Rhodes's *HISTORY OF THE UNITED STATES* (Macmillan) and Oberholtzer's *HISTORY OF THE UNITED STATES SINCE THE CIVIL WAR* (Macmillan) are, of course, works of more extensive character than A. S. K. designates but he would find them excellent reading.



## CHAPTER XLII

### CIVIL WAR BACKGROUND

F. D. of Burbank, Calif., *has come into possession of a family diary kept during the Civil War which he plans eventually to publish and also to use as the basis for a historical novel. In preparation for that work he wants books that will give him an insight into the background of the people of the war period, and books on the campaigns of the war, especially those fought largely in the Middle West and not concerned with Grant and Lee.*

Of course there are certain standard works to which F. D. can repair for the battle background—Ropes's *STORY OF THE CIVIL WAR* (Scribners), the classical work on the struggle; Rhodes's *HISTORY OF THE UNITED STATES* (Macmillan), and more specifically for detailed accounts of the campaigns—Johnson and Buel's *BATTLES AND LEADERS OF THE CIVIL WAR* (Century). John Fiske's *MISSISSIPPI VALLEY IN THE CIVIL WAR* (Houghton Mifflin), which carries its chronicle from Fort Henry to Corinth, affords a briefer record.

For the social background of the period F. D. can do no better than to read Ulrich B. Phillips's *LIFE AND LABOR IN THE OLD SOUTH* (Little, Brown) and *THE SOUTHERN PLANTATION* (Columbia University Press), by F. P. Gaines, both scholarly studies of the section. A vast amount of colorful material is to be found in books published before the outbreak of the conflict, such works as Harriet Martineau's *AMERICAN TRAITS*, now out of print but available in libraries, and Frederick Law

Olmsted's JOURNEY IN THE BACK COUNTRY, 1853-54 (Putnam) and JOURNEY IN THE SEABOARD SLAVE STATES, '61 (Putnam). These three are among the most illuminating and interesting records of personal observation on the period.

## CHAPTER XLIII

### ORIGIN, CONDUCT, AND END OF THE WORLD WAR

M. McA. of Baltimore, Md., *wants "information on events leading up to the World War, the conduct of the war, and the events surrounding the signing of the Versailles Treaty."*

The books on the subject are myriad. But we think Mr. McA. will find what he needs if he will refer to the following works. For the genesis of the war the most important and authoritative reference manual is Sidney B. Fay's *ORIGINS OF THE WORLD WAR* (Macmillan). This is a two-volume work, the first volume of which is devoted to an examination into the underlying sources of the war and the second given over entirely to the crisis of June 28–August 4, 1914. The book is drawn from diplomatic documents. As to the conduct of the struggle, probably the best one-volume studies of military and naval operations for the general reader are Thomas G. Frothingham's *GUIDE TO THE MILITARY HISTORY OF THE WORLD WAR* (Little, Brown) and Liddell Hart's *THE HISTORY OF THE WORLD WAR* (Little, Brown). This is a clear, straightforward survey, based on official statements and reports which have been carefully checked, and presenting narrative synopses the emphasis of which goes on strategy and grand tactics. More detailed, and for its greater length of five volumes probably the most useful work for the lay reader, is Frank H. Simonds's *HISTORY OF THE WORLD WAR* (Doubleday, Doran) which deals in the main with military history. For the United States in particular, Newton D. Baker's *AMERICA AT WAR* (Dodd, Mead) is an excellent work. On the military conduct of the war there are, of

course, numerous volumes written by commanding officers of the warring armies, reminiscences such as those of Ludendorff, Foch, Mackenzie, T. E. Lawrence, General Harbord, and General Pershing, to mention but a few. On the Peace Conference there are two works which stand out above others. *THE HISTORY OF THE PEACE CONFERENCE*, edited by Harold W. V. Temperley (Oxford University Press), is the most valuable of the longer works for the general public. It is in six volumes, at nine dollars each, and is a compilation by English and American historians, most of whom themselves were present at the Conference. The second, *WHAT REALLY HAPPENED AT PARIS*, edited by Colonel House and Charles Seymour, contains sixteen lectures delivered by former members of the staff of the American Peace Commission.

## CHAPTER XLIV

### WORLD WAR ATTITUDES

There must have been millions throughout the world who, when the newspapers brought the news of the tragic death of King Albert, lived over in memory the fearful days of 1914 when the Belgian monarch rallied his people to death and defiance. So inexorable is the effect of time that the emotion of those days is already a myth to a younger generation, and to recapture something of the psychology of the nations which discharged ultimatums like an automobile its backfire one must go back to the literature of the period and not seek for it in the more temperate judgments of history. It is of this evaporated excitement, I take it, that *J. F. K., Jr., of Philadelphia, Pa.*, is trying to find a register when he asks for titles of "books dealing with 'war attitudes' as indulged and cultivated by the various belligerents of the World War." Such works are legion, and all I can do here is to gather a few volumes which may best meet his needs. On my own shelves I see a stout volume issued in Philadelphia in 1916 by George Barrie's Sons, a history entitled *THE GREAT WAR*, the joint product of George H. Allen, Henry C. Whitehead, and Admiral F. E. Chadwick, the second volume of which is devoted in half to "the mobilization of the moral forces," and which attempts country by country to set forth the reaction of national feeling to the fact of war. Next to it I have a symposium called *THE WAR OF DEMOCRACY* and subtitled *THE ALLIES' STATEMENT* (Doubleday, Doran). Issued in 1917, it reflects the attitude of mind of representative leaders of their day. The important work enshrining the "various charges and countercharges" (the pamphlet literature of

which J. F. K., Jr., is specially in search) is, of course, DIPLOMATIC DOCUMENTS RELATING TO THE OUTBREAK OF THE WAR, a compilation brought out by the Carnegie Endowment for International Peace. This contains, in the form in which they were published in 1914 and 1915 for propagandist purposes, the BRITISH BLUE BOOK, and translations of the FRENCH YELLOW BOOK, the GERMAN WHITE BOOK, the AUSTRIAN RED BOOK, the RUSSIAN ORANGE BOOK, the SERBIAN BLUE BOOK, and the BELGIAN GRAY BOOK. It is readily accessible in libraries. It is hardly strange that in general the great collections of the ephemera of war literature are in European lands. One however America can boast—that which ex-President Hoover has bestowed on Stanford University and which is constantly increasing in importance. The COLLECTION HENRI LEBLANC: LA GRANDE GUERRE in Paris classifies books and periodical literature, pictures, posters, etc., and the CATALOGUE MÉTHODIQUE DU FONDS ALLEMAND DE LA BIBLIOTHÈQUE ET MUSÉE DE LA GUERRE (Vincennes, France), by Jean Dubois and Charles Apperhn, issued by the Société l'Histoire de la Guerre, lists topically the works in the Museum on the World War printed in Germany. These two French collections constitute what is perhaps the most comprehensive gathering of literature on the war in existence. The British Museum publishes a Subject Index of the Books Relating to the European War, 1914-1918, acquired by the British Museum 1914-1920.

## CHAPTER XLV

### SHOULD MEN FIGHT?

*I would like to get hold of any books [writes P. J., Jr., of Chevy Chase, D.C.] which will help me to arrive at some definite conclusions on the subject of youth and war. I have tried to formulate some satisfactory tenets on which I can take my stand, but thus far I have been signally unsuccessful.*

P. J. Jr. has read Beverly Nichols's *CRY HAVOC* (Doubleday, Doran) and Vera Brittain's *TESTAMENT OF YOUTH* (Macmillan), the latter one of the most moving and effective anti-war documents I have ever read. Very similar in vein to it, and also highly impressive in its denunciation of war, is Storm Jameson's *NO TIME LIKE THE PRESENT* (Knopf). These are all books which approach war from the personal angle and show its incidence on the individual. But the more objective studies are hardly less telling. Norman Angell's *THE GREAT ILLUSION* (Putnam), with its demonstration of the economic futility of war, the symposium by eighteen experts, *WHAT WOULD BE THE CHARACTER OF THE NEXT WAR?* (Smith & Haas), and G. Lowes Dickinson's *WAR, ITS NATURE, CAUSE AND CURE* (Harcourt, Brace) set forth dispassionately yet to my mind most convincingly the uselessness of resorting to force as a permanent settlement of ills. An enlightening and interesting discussion of the sort which I imagine P. J. Jr. particularly wants is to be found in Bertrand Russell's *WHY MEN FIGHT* (Boni). Finally there's one book which I think everyone should read, or perhaps, rather see, who wishes to clear his mind of any

possible lurking belief that war has glamour. That's *THE FIRST WORLD WAR* (Simon & Schuster), a volume of remarkable pictures with captions by Laurence Stallings, calculated, if anything ever can, to make plain the hideous results of battle.



## CHAPTER XLVI

### HISTORY OF THE JEWS

M. D. H. of Fresno, Calif., writes: *Will you kindly direct me to books that will give an outline of early Jewish history, together with a modern interpretation of their economic, political, and social status in the world today.*

A few years ago the Viking Press issued a book which was highly praised by students of Jewish history which presented first the annals of the Hebrew race and then took up the status of the Jew in the modern world. This was **THE HISTORY AND DESTINY OF THE JEWS**, by Josef Kastein (a pseudonym for Julius Katzenstein). Another authoritative work, Abram Leon Sachar's **HISTORY OF THE JEWS** (Knopf), contains a selected bibliography which should be useful. Perhaps the best short account in English is Paul Goodman's **HISTORY OF THE JEWS** (Dutton), which is at once informed and readable. The great work on the subject is Heinrich H. Graetz's **HISTORY OF THE JEWS** (Hebrew Publishing Company), which has been edited and abridged by B. Lowy and issued in English in five volumes. Its index, by Henrietta Szoldt, is published by the Jewish Publication Society (which also brings out an edition of the main work) as a separate volume. A very excellent work, which has long been in wide use and is still in constant demand, is the set of volumes by the late Rabbi Maurice H. Harris, published by the Bloch Publishing Company. This comprises **A THOUSAND YEARS OF JEWISH HISTORY** (from the days of Alexander the Great to the Moslem Conquest of Spain); **MEDIÆVAL JEWS** (from the Moslem Conquest to the discovery

of America); MODERN JEWISH HISTORY (from the Renaissance to the close of the World War). All these books have bibliographies. For the position of the Jew today there are JEWISH LIFE IN MODERN TIMES (Dodd, Mead), by Israel Cohen, and Ludwig Lewisohn's ISRAEL (Liveright).

## CHAPTER XLVII

### A HISTORY OF ENGLAND

O. N. L. D. of Oak Bluffs, Miss., *wishes a good college text on the history of England.*

Perhaps O. N. L. D. will find that the most satisfactory volume for her purposes is A SHORT HISTORY OF ENGLAND (Ginn), by Edward P. Cheyney, a work which presents the broad stream of events in succinct outline with special emphasis upon the effect of social and economic conditions upon politics. Many details are of necessity omitted, but for a panoramic survey of the course of English development this is an excellent work. Similar in kind to it is Frederick M. Dietz's POLITICAL AND SOCIAL HISTORY OF ENGLAND (Macmillan). A lengthier work, but also an excellent one, is Robert B. Mowat's NEW HISTORY OF GREAT BRITAIN (Oxford University Press), which originally appeared in three volumes but is now to be had in one. I know, of course, that Green's HISTORY OF THE ENGLISH PEOPLE (Dutton: Everyman) is literature rather than definite history, yet I think that anyone interested in the annals of Great Britain ought to read it, if only for the intense interest it is sure to awaken in the social development of that nation. I still look back upon my perusal of its four volumes as one of the high spots in my reading, and trace back to it the enormous admiration I have always felt for the English people, and my lively interest in their political and parliamentary affairs.

## CHAPTER XLVIII

### FRENCH AND GERMAN HISTORY

J. M. of Los Angeles, Calif., *desires a romantic and simplified history of France, either a translation from the French or by one of our best known authors, and M. E. W. of Richmond Hill, L. I., wants a history of Germany which will include something of its cultural development.*

The late William Stearns Davis wrote for the instruction of the American army in France a HISTORY OF FRANCE FROM THE EARLIEST TIMES TO THE TREATY OF VERSAILLES (Houghton Mifflin) which might be just the thing which J. M. wants, even admitting that romance is not its long suit. The emphasis of this book goes specially on the period after the French Revolution. Another work which ought to meet her needs is Henry Dwight Sedgwick's FRANCE: A SHORT HISTORY OF ITS POLITICS, LITERATURE AND ART FROM THE EARLIEST TIMES TO THE PRESENT (Little, Brown). Designed for young people, travelers, and others who wish not an exhaustive but a panoramic portrayal of French annals, it should fall into the category J. M. indicates when she writes of a "simplified history."

George Peabody Gooch's GERMANY (Scribners) is precisely fitted to M. E. W.'s desires. It is the work of a sound and thorough scholar, who writes with the scholar's objectivity but with liveliness and direction, and who has combined political and cultural history in his chronicle. The first part of the book outlines the history of the German people up to the World War, and the second is a study of social and intellectual forces which have been at play since the struggle.

## CHAPTER XLIX

### CANADA

C. D. E. of St. Johnsbury, Vt., *says that the club of which she is a member desires a brief but adequate survey of social and economic conditions in both rural and urban sections of Canada.*

Volume VI of THE CAMBRIDGE HISTORY OF THE BRITISH EMPIRE (Macmillan) deals with Canada and takes up together with its account of political history the phases of development in which the St. Johnsbury club is interested. The Yale University Press publishes a readable volume entitled THE CANADIAN DOMINION, and Scribners issue CANADA TODAY, by Alexander Brady. One of the Dominion publishers, Carrier, is responsible for OTHER DAYS, OTHER WAYS, which should give the club some of the picturesque aspects of Canadian life in early days.

## CHAPTER I

### THE HISTORY OF CHINA

E. M. S. of Storrs, Conn., *writes me she is in search of an authentic and readable history of China.*

If E. M. S. wants a succinct account of the history of the great Oriental nation, well-written, well-proportioned, and well-balanced, she can do no better than to get Kenneth S. Latourette's *THE DEVELOPMENT OF CHINA* (Houghton Mifflin). Mr. Latourette has here presented in concise fashion the general course of China's history, including in his chronicle an admirable discussion of the ancient historical culture of the old Empire, and a narrative of the principal events since the Opium War and their relation to political reconstruction. The book contains an excellent bibliography. What is perhaps the best general historical survey in English of the social development of China is Edward T. Williams's *CHINA YESTERDAY AND TODAY* (Crowell). A work that was for long standard, and which can doubtless be found on the reference shelves of any library of size, is Samuel Wells Williams's *THE MIDDLE KINGDOM*. This narrative, however, applies only to the last century. Written by a man who was an editor, a missionary, and a diplomat, it is of encyclopedic range, taking up the geography, government, literature, social life, arts, and history of the Chinese empire and people.

## CHAPTER LI

### THE BRITISH ISLES

L. B. P. of Andover, Ohio, *who is chairman of the Program Committee of a club which plans to spend its next season on a study of the history and literature of the British Isles from 1900 to the present time, wishes a list of books covering that period. She wants especially the more up-to-date ones and those on Ireland, Scotland, and Wales.*

Here is a subject where the difficulty is not in getting sufficient material to recommend but in selecting from the mass of available books those which would best suit the club's purpose. First and foremost to dispatch the literature of the British Isles, there is no more convenient brief survey that is at once authoritative and readable than J. W. Cunliffe's *ENGLISH LITERATURE IN THE TWENTIETH CENTURY* (Macmillan), a volume which carries British literary annals down to the writers who are producing the reading of the moment. Taken in conjunction with *CONTEMPORARY BRITISH LITERATURE* (Harcourt, Brace), by Manly and Rickert, and with *LIVING AUTHORS AND AUTHORS TODAY AND YESTERDAY* (both Wilson), excellent compendiums to fall back upon for biographical detail, this ought to provide the club with the material for a critical discussion for which the other works will furnish factual material. This group of books seems to me particularly useful for the purposes of club study.

As for history, the King's Jubilee called forth a number of biographies which constitute a chronicle of the past twenty-five years and together with such works as Sir Sidney Lee's official two-volume life of *EDWARD VII* (Macmillan) and E. F.

Benson's shorter and livelier study of that monarch (Longmans, Green), cover the years from 1900 to the present. D. C. Somervell's *REIGN OF GEORGE V* (Harcourt, Brace), one of the most recent histories to make its appearance, and George Dangerfield's *THE STRANGE DEATH OF LIBERAL ENGLAND* (Smith & Haas) afford an admirable background for such a personal narrative as John Buchan's *THE PEOPLE'S KING* (Houghton Mifflin), which, as might be surmised from the recent enthusiasm in England, is a life of King George. I should advise the club, if it really wishes to get a composite picture of what the England of the past three decades has been, not to stop with such books as these, but to take such other works as Esmé Wingfield-Stratford's illuminating and interesting *VICTORIAN AFTERMATH* and *VICTORIAN SUNSET* (Morrow), books in which is set forth the attitude toward life, the habits, conventions, ideals, and prejudices of the now passing elder generation; Paul Cohen-Portheim's *ENGLAND, THE UNKNOWN ISLE* (Dutton), one of the best studies to be found of contemporary English civilization, and J. B. Priestley's *ENGLISH JOURNEY* (Harpers), a super-travel book from which is to be drawn more information on the Englishman of the day than from many a solemn narrative.

For a concrete statistical account of the Ireland of recent times, with particular emphasis on educational matters, the club might turn to Ernest Barker's *IRELAND IN THE LAST FIFTY YEARS* (Oxford University Press) which brings its survey down to 1918. Scribners, in their Modern World Series, publish a volume on Ireland which is an impartial study of the social, political, religious, and economic aspects of the country. For the Irish Free State there is Denis Rolleston Gwynn's *IRISH FREE STATE* (Macmillan), a chronicle of the first stage in its evolution, 1922-1927.

I don't know anything more promising on Wales than *WELSH PEOPLE*, by Sir John Rhys and Sir David Brynmor



Jones, which was published in London by Unwin in 1904, went into four editions, and seems to have gone out of print in 1933. This is a study of "the origin, history, laws, language, literature, and characteristics" of the Welsh, and consists partly of extracts from the Report of the Royal commission on land in Wales and Monmouthshire. The Oxford University Press issues a volume on economic and social conditions by Arthur H. Dodd entitled *THE INDUSTRIAL REVOLUTION IN NORTH WALES*.

For this little country as well as for Scotland, and indeed, for Ireland, too, I think the club might well turn to the *ENCYCLOPÆDIA BRITANNICA*. An interesting, if elementary, history of Scotland is Robert Laird Mackie's *SHORT HISTORY OF SCOTLAND* (Oxford University Press), of which the second volume covers the period from the Reformation to the present day.

Finally, as a sort of panoramic survey of the twentieth century the club might read *FIFTY YEARS* (Dial Press), "a composite picture of the period 1882-1932" for which twenty-seven contributors to the *London Times* have furnished chapters. Among them are such eminent authorities as Sir Arthur Quiller-Couch, Sir Arthur Pinero, H. A. L. Fisher, and General Sir Ian Hamilton, and among them they have commented upon and interpreted the beliefs, ideas, ideals, and modes of life of the Great Britain of recent times and the present.

## CHAPTER LII

### GERMANY AND ITALY

*"Please send me a list of recent publications, with prices if possible, on the subjects of Germany and Italy," writes Mrs. E. C. T. of Fort Worth, Texas.*

There is, of course, a large pamphlet literature on the fascist countries, and there are, too, numerous books upon them published in England and continental countries which have not been issued on this side of the water. Since Mrs. E. C. T. wishes a list for club purposes I take it she does not want works which are not easily accessible, so I am confining myself, in replying to her, to such volumes as can be procured in the United States without difficulty. Of the books to be found several are prophecies rather than analyses. Such, for instance, is the booklet by V. McKenzie, *WAR IN EUROPE, 1940?* (University of Seattle: 25 cents), so, too, is H. von Lowenstein-Scharffeneck's *AFTER GERMANY'S FALL* (Macmillan: \$3.50). Official Germany comes under discussion in F. L. Schuman's *THE CONDUCT OF GERMAN FOREIGN AFFAIRS* (American Academy of Political and Social Science: \$2.50). There's a historical study, by L. L. Snyder, entitled *FROM BISMARCK TO HITLER* (Bayard), a little brochure by M. S. Wertheimer, put out by the Foreign Policy Association, called *GERMANY UNDER HITLER* (25 cents), and a small work which may interest Mrs. E. C. T., *JEWS IN NAZI GERMANY* (American Jewish Committee, 70 Madison Avenue, New York City: 60 cents). *FASCISM AND CITIZENSHIP* (University of North Carolina Press: \$1), by G. Norlin; *FATHERLAND* (Farrar & Rinehart: \$2.50), by K. Billinger; P. F. Douglass's *GOD AMONG THE GERMANS* (University of Pennsylvania

Press: \$3) and H. Levy's *INDUSTRIAL GERMANY* (Macmillan: \$3.50) are all recent books that should prove revealing. There are two biographies of Hitler, one by Heider (Knopf), and the other by Olden (Covici-Friede) which deserve attention. Two personal narratives, the one reflecting the experiences of youth in Nazi Germany, and the other recounting the bitter experiences of one of its victims, should be of interest to Mrs. E. C. T. These are *RESTLESS DAYS* (Knopf: \$3), by Lilo Linke, and *I WAS HITLER'S PRISONER* (Putnam: \$2.75), by S. Lorant. E. T. Colton's *FOUR PATTERNS OF REVOLUTION* (Association Press: \$2.50) is a double-barrelled volume for Mrs. E. C. T.'s purposes for it takes up both Germany and Italy as is also Michael T. Florinsky's *FASCISM AND NATIONAL SOCIALISM* (Macmillan). On the latter country there has been less written in recent months than on the former, though the Ethiopian situation called forth several volumes on Abyssinia and so indirectly on Italian foreign affairs.

As to current fascist doctrine and its working, John Strachey's *THE MENACE OF FASCISM* (Covici-Friede) is, as its name would indicate, a study out of sympathy with the regime it describes, but one both penetrating and stimulating. *MUSSOLINI'S ITALY* (Holt), by Herman Finer, is an illuminating study. First presenting the background which made possible Mussolini's rise to power, it proceeds to portray the working of the fascist state, and incidentally sketches the evolution of Il Duce's career. Mr. Finer, like Mr. Strachey, disapproves of the results of fascism, but he is dispassionate in his attitude and ready to grant eminent ability to Mussolini. George Seldes's *SAWDUST CAESAR* (Harpers) and Salvenini's *UNDER THE AXE OF FASCISM* (Viking) are among the latest and most interesting studies of the fascist state and its leader, and the very latest work is *THE FASCIST GOVERNMENT OF ITALY* (Van Nostrand), by Hubert W. Schneider.

## CHAPTER LIII

### POLAND TO THE FORE

*"I am a high school English teacher," writes E. H. T. of Wallace, N. Y., "in a community which is predominantly Polish. I would like a list of books written by Polish authors and also a list concerning the geography and history of Poland. Some biographies of famous Poles would also be valuable."*

But E. H. T. doesn't want a life of Conrad, which rules out one of the few Poles of contemporary times on whom there exists biographical material in English (and I interpret E. H. T.'s letter as meaning that this part of the literature he wants he is ready to take from non-Polish sources). The other contemporary Polish celebrity on whom there are several books is, of course, Paderewski. Not long ago appeared Charles Phillips's *PADEREWSKI* (Macmillan) and R. Landau's *IGNACE PADEREWSKI* (Crowell), both of which suffer from the indiscriminating hero worship of their authors. As Mr. Carl Engel, writing of Paderewski not long since pointed out, there is a far more illuminating characterization of the great pianist and less great politician in Marcel Schwob's *IMAGINARY CONVERSATIONS* (Boni & Liveright) than in the longer works. It's curious how little material exists even on personalities so famous to Americans as Kosciusko and Pulaski. *THE DICTIONARY OF AMERICAN BIOGRAPHY* (Scribners), like all encyclopedias, of course, has articles on both. Incidentally, while I was looking for bibliographies on Kosciusko and Pulaski in the *BRITANNICA* I pulled out the volume which I supposed would contain a biography of Sobieski, and couldn't believe my eyes when I found no

entry under that name. Only after exhausting what seemed every possible spelling without success did it occur to me to look under John, and there, wedged in with the popes, the John of England, and other Johns, hid John III (Sobieski). But not even a cross-reference! At least Poland's Queen of five hundred and more years ago has found a biographer, for Charlotte Kellogg has written a life of her (Dodd, Mead) which has the added interest of a preface by Paderewski and an introduction by Frank H. Simonds. An earlier biography, published by Macmillan, is, I believe, out of print. If E. H. T. wants biographies in Polish, he will find that there is a life of the king and also one of Kosciusko by T. Korzon. As to the annals and description of Poland, there's an excellent short history in English by Julia Orvis, entitled *BRIEF HISTORY OF POLAND* (Houghton Mifflin), and another, *OUTLINES OF POLISH HISTORY* (Oxford University Press), by R. Dyboski. A long work in Polish, *DSCIEJE POLSKI*, by Jósef Sznjski, is written largely from the point of view of the democratic school which looked back upon republican Poland with an admiration which ascribed its downfall to its external enemies rather than to the seeds of destruction it carried in its own constitution. This is regarded as a masterpiece of literature as well as history. The best geographical work on Poland is Romer's *GEOGRAFCSNO-STATYSTYCZNY ATLAS POLSKI* (Geographical and Statistical Atlas of Poland).

And now for the novels. Sienkiewicz, of course, *WITH FIRE AND SWORD*, *THE DELUGE*, and *PAN MICHAEL* (Little, Brown), that exciting tetralogy which carries the tale from the revolt of the Ukraine Cossacks, through the invasion of Poland under Charles Gustavus of Sweden, to end in the final volume with the story of the war with the Tartars. The most significant fiction since Sienkiewicz's, at least so far as foreign countries know it, has been Zeromski's *ASHES* (Knopf), a portrayal of Poland and peasant life in Napoleonic times, and W. S.

Reymont's PROMISED LAND (Knopf) and THE PEASANTS (Knopf), the latter a picture of peasant life in four volumes, AUTUMN, WINTER, SPRING, SUMMER, which a few years ago won the Nobel Prize.

## CHAPTER LIV

### THE BOHEMIAN PEOPLE

S. A. J. of Portola, Calif. *is desirous of securing a book on the Bohemian people which will give her information on their religion, costumes, works, habits, etc.*

The work which best seems to cover the aspects of Bohemian civilization in which S. A. J. is interested, at least the work of the sort that is general enough to hold the attention of the non-scholastic reader, is Jessie Mothersole's CZECHO-SLOVAKIA (Dodd, Mead). This is a combination of history and travel book, presenting a succinct account of Bohemian annals, together with portrayal of the manners and customs of the people and description of towns, country, buildings, churches, etc. It is informed, lively, and understanding. Perhaps the most enlightening book on the cultural aspects of Bohemian history is V. Nosek's THE SPIRIT OF BOHEMIA (Brentano), which is a survey of Czech history, music, and literature, with special emphasis on music. S. A. J., if she wants an inside account of political events of recent years, should read THE MAKING OF A STATE (Stokes), by T. G. Masaryk, who turned from academic pursuits to the presidency of the post-war Czecho-Slovakia.

## CHAPTER LV

### COMMUNISM, RUSSIAN AND OTHER

P. H. of Escondido, Calif., *wants some books on Russia and communism.* "*The experiences of Aunt Lettice in Red Russia, or What Is This World Coming To, don't appeal,*" he says. *The social, political, and economic attitude of communism is what he wants.*

There's a little book issued by the American League for Democratic Socialism, SOCIALISM, FASCISM, COMMUNISM, by J. Shaplen and D. Shub, that might be a good thing for P. H. to glance through to get a bird's-eye view of his subject. He would be wise, too, to read John Strachey's THE COMING STRUGGLE FOR POWER and THE MENACE OF FASCISM (Covici-Friede). Mr. Strachey's books are perhaps the most brilliant expression of communist doctrine as Young Britain sees it. So far as communism in America is concerned (and P. H. inquires about that, too) he would do well to procure REBEL AMERICA (Harpers), by L. Symes and T. Clement. On Russia, of course, there is a wealth of literature. No less an authority than Harold J. Laski has said of SOVIET COMMUNISM (Scribners), by Sidney and Beatrice Webb, that without having read it no one is competent to talk of present-day Russia. This is the definitive work on its subject, the result of as profound a study and understanding of contemporary economic and socialist doctrine as any living authority can lay claim to. It should be the basis of any study of the U.S.S.R. Aside from such more general works on the Soviet Republic as Maurice Hindus's THE GREAT OFFENSIVE (Smith & Haas) and William H. Chamberlin's SOVIET RUSSIA AND RUSSIA'S IRON AGE (Little,



Brown), in which Russian communism may be seen under way, there are more detailed studies like A. Rosenberg's *A HISTORY OF BOLSHEVISM FROM MARX TO THE FIVE YEAR PLAN* (Oxford University Press), *THE WORLD REVOLUTION AND THE U.S.S.R.* (Macmillan), by M. T. Florinsky, a survey of the Communist Party, and *THE BOLSHEVIK REVOLUTION, 1917-18*, which Stanford University Press has just brought out under the auspices of the Hoover War Library. This is a collection of documents and other materials, and should be of much value to the searcher for authentic data. A useful little book is *THE MEANING OF MARX* (Day), edited by Sidney Hook, a symposium which presents the various facets of communism.

## CHAPTER LVI

### RUSSIA IN BOOKS

If there's one subject of which the American public still seems avid of interest it's Russia. The flood of books upon that country seems not at all to diminish and choosing from the mass a few for recommendation is in all probability to leave out many others that should have been mentioned. However, I think that *L. M. F. of Salem, Mass.*, who wishes "a list of recent publications, fiction and non-fiction, regarding Russia," will find her purposes served if she reads only a moiety of the books which have appeared. If she wants a vivacious and vivid account of Russia as it is at the present moment, she can do no better than to read Maurice Hindus's *THE GREAT OFFENSIVE* (Smith & Haas), a volume which is none the less authoritative in its findings for the highly interesting manner of its presentation. Still more recent, is *DURANTY REPORTS ON RUSSIA* (Viking), by Walter Duranty, who, though unlike his friend Maurice Hindus not a native of Russia, is one of the most informed of the correspondents from that country. Another book also by a competent observer and a trained internationalist, is Sherwood Eddy's *RUSSIA TODAY* (Farrar & Rinehart), and still another is Allan Monkhouse's *MOSCOW 1911-33* (Little, Brown). Mr. Monkhouse, it will be remembered, was one of the persons figuring in the trial of the British engineers; his book is the work of a man conversant with technological advances in Russia. If *L. M. F.* wants a comprehensive and accurate survey from the business man's point of view, she should turn to Elisha M. Friedman's *RUSSIA IN TRANSITION* (Viking), an engineering analysis and scientific criticism of the

work accomplished up to the end of the third year of the Five-Year Plan, packed with statistics and highly informative. Another work which will cast light upon economic conditions is the symposium edited by G. Dobbert, entitled *RED RUSSIA* (Houghton Mifflin). Then there's Ella Winter's *RED VIRTUE* (Harcourt, Brace), and special studies like F. E. Williams's *YOUTH AND RUSSIA* (Farrar & Rinehart), K. Menhert's *YOUTH IN SOVIET RUSSIA* (Harcourt, Brace), *WOMEN IN RUSSIA* (Viking), by Fannina Halle. As to the more superficial aspects of Russia, such phases as are apparent to the traveller, there is an interesting record in Irina Skariatina's *FIRST TO GO BACK* (Bobbs-Merrill), an account of the impressions of an émigrée who returns to visit her native land. L. M. F., of course, if she had not already known of them, has had her attention called by the awarding of the Nobel Prize to Ivan Bunin and his stories, *THE GENTLEMAN FROM SAN FRANCISCO* and *THE VILLAGE* (Knopf). A new novel by him has just appeared, *THE WELL OF DAYS* (Knopf), which is said by those familiar with Russia to be a graphic portrayal of the country and its people. A lengthy tale, but one impressive in its scope and handling, is Sholom Asch's *THREE CITIES*, the story of a Jewish family, playing in Saint Petersburg, Moscow, and Warsaw under the Czars. And then (I don't say finally, as there are a dozen others that might be named) there is Valentine Kataev's *TIME FORWARD!* the chronicle of one day under the Five-Year Plan on the scene of a great construction project in the Ural Mountains. This list, extremely episodic as it is, should do for a beginning at any rate.

## CHAPTER LVII

### THE PACIFIC RIM

M. D. S. of Anacortes, Wash., *which state of course faces across the Pacific and therefore makes the Orient and its activities of very live interest to its inhabitants, is President of a group of twenty women who plan to take up for their next season's study their "neighbors on the Pacific rim."* They desire to build up a general appreciation of Oriental culture and to get some knowledge of the Asiatic nations.

Ever since the Spanish-American War the first outpost of Asia so far as America is concerned has been the Philippines, so perhaps it would be well if M. D. S.'s club instead of advancing at once upon the Asiatic continent stopped on its way to it at the Islands. There are two works upon that part of the world, both of them large and important and both of them indispensable to any serious student of the Philippines, to which some member of the club might resort for the material for one of the papers to be used for discussion at a meeting. These are Dean Conant Worcester's *PHILIPPINES PAST AND PRESENT* (Macmillan), which has been a standard authority for many years, and *THE PHILIPPINE ISLANDS* (Houghton Mifflin), by W. Cameron Forbes, who was once their governor general. Not long since there appeared *THE COMMONWEALTH OF THE PHILIPPINES* (Appleton-Century), by G. A. Malcolm, and more recently *PHILIPPINE INDEPENDENCE* (Farrar & Rinehart), by Grayson Kirk, both books which might serve the club's purposes well. Next it would be wise to get an idea of America's relations to the Asiatic nations, and for this the club would be well advised to read Foster Rhea Dulles's

AMERICA IN THE PACIFIC (Houghton Mifflin) and the brief study, hardly more than a booklet, by Walter Millis which the World Peace Foundation brought out a short time ago under the title, THE FUTURE OF SEA POWER IN THE PACIFIC. Having thus covered the islands and the waters, as it were, the club should get a bird's-eye view of present conditions and problems in the Pacific zone from such books as George E. Sokolsky's THE TINDER BOX OF ASIA (Doubleday, Doran), Sherwood Eddy's THE CHALLENGE OF THE EAST (Farrar & Rinehart), and Nathaniel Peffer's MUST WE FIGHT IN ASIA? (Harpers). Passing from general studies to more specific ones, and still laying the emphasis on present political and international affairs, there are K. K. Kawakami's MANCHOUKUO, CHILD OF CONFLICT (Macmillan) and Owen J. Lattimore's MANCHURIA, CRADLE OF CONFLICT (Macmillan) to be considered.

I've put the cart before the horse, I'm afraid, for I don't know why these special sections of larger countries should have precedence over the great nations themselves. The club, to get a general view of Chinese and Japanese civilization, culture, and history, should turn to the excellent studies by Kenneth Scott Latourette, THE CHINESE, and THE DEVELOPMENT OF JAPAN (both Macmillan). These are admirable works and contain bibliographies which ought to furnish any titles needful.

The preceding volumes have all been political or historical in the main. If the club wants to get a more personal portrayal of the civilization of the Chinese and Japanese people, there are several books of a more or less informal nature which in delightful fashion depict scene and inhabitants. Among them are Younghill Kang's charming depiction of a Korean childhood and youth, THE GRASS ROOF (Scribners), Florence Ayscough's A CHINESE MIRROR (Houghton Mifflin), Lady Dorothea Hosie's PORTRAIT OF A CHINESE LADY (Morrow), Nora Waln's HOUSE OF EXILE (Little, Brown), and for an earlier

day, Lafcadio Hearn's *GLIMPSES OF AN UNFAMILIAR JAPAN* (Macmillan). I forgot to mention before, and should certainly have given it place, Edward T. Williams's *CHINA YESTERDAY AND TODAY* (Crowell), an excellent depiction of the culture, social customs, and traits of the people of that land. A book which should prove precisely what the club wants is Lin Yutang's *MY COUNTRY AND MY PEOPLE* (Day). This is really a book on living, so wise and humane is its study of Chinese culture and genius. It has chapters devoted to the various phases of Chinese civilization, political, economic, and social, others to the drama, literature, and art, and all of them presented through the medium of a rich and reflective mind.

The Institute of Pacific Relations, concerning which M. D. S. inquires, will furnish most helpful suggestions on request, I am sure.

THE AMERICAN SCENE





## CHAPTER LVIII

### NEGROES OF EMINENCE

Little did *E. B. H. of Avoca, Neb.*, think, when she wrote "Can you suggest some vivid biographical material on Paul Robeson, Booker T. Washington, Paul L. Dunbar, and Richard B. Harrison . . . and, are there others that should be included (in a club paper), . . . and are there any outstanding Negro women to be considered?" that she was opening the sluice gates. For literature by and about the Negroes has accumulated so rapidly of late that there are long lists which could be given *E. B. H.* I'll take her questions up seriatim, as the lawyers would say. First, then, for Paul Robeson, whose prowess as an athlete and scholar as well as a singer and an actor the newspapers have already made familiar. There's a biography of him which is completely authoritative, in *PAUL ROBESON, NEGRO* (Harpers), by his wife, Eslanda Goode Robeson, herself a woman of ability. The *New Republic* of August 6, 1930, in a review of the book included some comment upon Essie, as she is called by her friends. Much, of course, has been written upon Booker Washington, from whose efforts date the great strides made by his race in education and vocational training, but the best source for information on his life remains his autobiography, *UP FROM SLAVERY* (Doubleday, Doran), a fascinating and inspiring record. *THE LIFE AND WORKS OF PAUL LAURENCE DUNBAR* (Napierville, Ill.: Nichols), a volume including stories, poems, anecdotes, etc., contains a biographical sketch of Dunbar by Lida Keck Wiggins. A good article on the novelist, "Some Personal Reminiscences of Paul Laurence Dunbar," by Edward F. Arnold, ap-

peared in *The Journal of Negro History* for October, 1932. Material on Richard B. Harrison is harder to obtain. The newspapers of the year when GREEN PASTURES first held the stage, have articles scattered through the dramatic and magazine sections on him. There is also some good descriptive and biographical matter in Paul Hutchinson's BACKSTAGE WITH "THE LAWD," which was printed in *The Christian Century* for 1930.

While the aforementioned Negroes are outstanding members of their race, they are by no means alone in the success and recognition their abilities have attained. The list, indeed, of those who have contributed to the arts is so long that all I can do here is to pick out a few of the more widely known names, and refer E. B. H. to some books I am about to cite for many more. She ought certainly, if she intends her club paper to be at all comprehensive, to include mention in it of James Weldon Johnson, whose highly interesting autobiographical chronicle of a life of high distinction the Viking Press has brought out under the title ALONG THIS WAY; of his brother, Rosamond Johnson; of the novelists Walter White, Claude McKay, and Jessie Fauset; the poets, Langston Hughes and Countee Cullen; the organist and composer, Harry Burleigh, and the singer Roland Hayes; the educator, Robert Russa Moton; the author and editor, W. E. Burghardt DuBois, and such other writers and critics as Alain Locke and Carter G. Woodson. Material on all these figures is to be found in Mary White Ovington's PORTRAITS IN COLOR (Viking), in Benjamin G. Brawley's THE NEGRO IN LITERATURE AND ART (Dodd, Mead), which has a good bibliography, or Ralph W. Bullock's IN SPITE OF HANDICAPS (Association Press), which also contains a useful bibliography. As to Negro women, there is material on several in the foregoing books and on others in Sadie Iola Daniel's WOMEN BUILDERS (Association Press). A work that should prove extremely useful to E. B. H., or anyone else desirous of securing information on the Negro race, is

THE NEGRO YEAR BOOK (Tuskegee Institute), by Monroe Work, which contains in addition to a large amount of miscellaneous information, classified reviews of books by and about Negroes and a complete bibliography on Negro literature.

## CHAPTER LIX

### NEGRO AUTHORS

J. L. Y. of Cincinnati, O., *asks for a list of the twelve best books written by Negroes.*

Needless to say, I have mentally stricken the word "best" out, and am presenting a list of what I consider "good" books. First of all, however, I suggest that J. L. Y. consult V. F. Calverton's ANTHOLOGY OF AMERICAN NEGRO LITERATURE (Modern Library) and J. W. Johnson's BOOK OF AMERICAN NEGRO POETRY (Harcourt, Brace), which will give him a bird's-eye view of Negro writing. A recent interesting book to come from the pen of a Negro author is JONAH'S GOURD VINE (Lippincott), by Zora N. Hurston, who makes her first appearance with this novel which the critics have been acclaiming. Among the first of the Negro works to attract attention were Paul Laurence Dunbar's FOLKS FROM DIXIE (Dodd, Mead) and LYRICS OF LOWLY LIFE, now included in his COMPLETE POEMS (Dodd, Mead), William E. B. DuBois's SOULS OF BLACK FOLK (McClurg), and Charles W. Chestnutt's THE WIFE OF HIS YOUTH, THE CONJURE WOMAN, and (best of his works) THE HOUSE BEHIND THE CEDARS (Houghton Mifflin). Among later writers of fiction to have risen to prominence are Walter White, whose FIRE IN THE FLINT (Knopf) is a bitter and forceful book, Claude McKay, author of HOME TO HARLEM (Harpers), Eric Walrond, author of TROPIC DEATH, and Jessie Fauset, author of CHINABERRY TREE (Stokes). Booker Washington's UP FROM SLAVERY (Doubleday, Doran) has taken its place among important American biographies. The

work of the Negro poets, *COLOR* (Harpers), by Countee Cullen, *WEARY BLUES*, and *FINE CLOTHES FOR THE JEW* (Knopf), by Langston Hughes, the poetry of James Weldon Johnson, and his recent autobiography, *ALONG THIS WAY*, have all drawn the approval of critics.

## MORE ON THE NEGRO

J. C. L. of Ann Arbor, Mich., *also has a request in regard to Negro literature. What he desires is material showing the attitude of the Southern critic to the Negro.*

He will find Benjamin Brawley's *THE NEGRO IN LITERATURE AND ART IN THE UNITED STATES* (Duffield), C. S. Johnson's *THE NEGRO IN AMERICAN CIVILIZATION* (Holt), and *THE NEGRO IN CONTEMPORARY AMERICAN LITERATURE* (University of North Carolina Press), by Elizabeth Lay Green, useful in getting an insight into opinion.

## CHAPTER LX

### THE AMERICAN REVOLT

E. C. of Rumson, N. J., says that the Literature Department of the Woman's Club of which she is chairman is taking up for study "Literature of Revolt" under the general topic of *The Changing American Scene as Shown in Literature*. In connection with this program she wants a list of "revolt" books covering moral, political, sociological, and economic revolt, and the revolt of youth, as well as a book or two which could be used as a sort of textbook for general background.

Revolt really came into the open in recent American literature after the war when the disgruntled youth of the country began pouring out its disillusionment in such books as Scott Fitzgerald's *THIS SIDE OF PARADISE*, John Dos Passos's *THREE SOLDIERS*, Ernest Hemingway's stories and novels, Floyd Dell's *MOON-CALF*, and Sherwood Anderson's *WINESBURG, OHIO*. Anderson was older than most of the rest of the disillusioned, but he was quite as much in revolt as they, while of course first and foremost in the attack on the smugness of American life was Sinclair Lewis with *MAIN STREET* which loosed a flood of derogatory characterization of the United States. Much of the moral revolt is to be found in such novels as the foregoing. They worked off the first emotional protest of the intelligentsia against untoward conditions, and inevitably after a time lost their impetus. The later phases of reform in America have been more social and political. For discussion along these lines E. C. can turn with advantage to the books of George Soule, *A PLANNED SOCIETY* and *THE COMING AMERICAN REVOLUTION* (Macmillan), both stimulating analyses of conditions and pos-

sibilities; Mauritz Hallgren's SEEDS OF REVOLT (Knopf), a study of American life and the temper of the American people during the depression; Stuart Chase's A NEW DEAL (Macmillan), an argument for economic planning under the direction of technologists; and the collection of articles by authors of note gathered together by Charles A. Beard under the title AMERICA FACES THE FUTURE (Houghton Mifflin). Among other works are a volume by Secretary of Agriculture Wallace called NEW FRONTIERS (Reynal & Hitchcock) which sets forth the ideals and faith of the Roosevelt administration, and a new one, also by the Secretary, called WHOSE CONSTITUTION? (Reynal & Hitchcock), which is "a study of the general welfare," and the compilation edited by Alfred M. Bingham and Selden Rodman, entitled A CHALLENGE TO THE NEW DEAL (Falcon Press), which presents the opinions of thirty-five well known radicals on American problems.

## CHAPTER LXI

### LITERATURE OF THE WEST

T. S. of Chicago, Ill., *wishes a list of references that will be helpful in preparing a paper on the Literature of the West. She is planning a discussion which is to present both the past and the present of the literature of that region.*

The West, of course, has its sections each of which has characteristics and history distinct from that of the others, and all of which have at one time or another been the romantic open spaces. I should think that the first thing for T. S. to do, by way of laying a foundation for more specific studies, would be to read such a book as *THE REDISCOVERY OF THE FRONTIER* (University of Chicago Press) by a scholar of her own City on the Plains, Percy H. Boynton. Mr. Boynton's book covers such ground as the frontier in literary criticism, the American pioneer in fiction, the immigrant pioneer in fiction, and the backtrailers in fact and fiction,—precisely the terrain on which I judge T. S. is supposed to work. Having read this she might turn to *LITERARY CALIFORNIA* (Harr Wagner), by E. S. Michaels, J. B. Horner's *OREGON HISTORY AND EARLY LITERATURE* (Portland: Gill), and as a gloss on these histories, to the anthology entitled *WESTERN PROSE AND POETRY* (Harpers), which R. A. Coleman has edited. There's still the Southwest to be covered and for that there's H. R. Greer's *VOICES OF THE SOUTHWEST* (Macmillan), L. W. Payne's *SURVEY OF TEXAS LITERATURE* (Rand), and, again as gloss, *GOLDEN STALLION* (Southwest Press), edited by D. M. Bushby.

And now I'm backtrailing, for having started at the Coast



I arrive at the Middle West. The book to read on that is R. L. Rush's *THE LITERATURE OF THE MIDDLE WESTERN FRONTIER* (Columbia University Press). Well, now T. S. can begin to take up individual writers of the West—in its wide extent—such earlier writers as Bret Harte, Mark Twain, O. Henry, and later ones like Frank Norris, Hamlin Garland, Stewart Edward White, Mary Austin, Booth Tarkington, Meredith Nicholson, and Upton Sinclair. I am picking, as is plain to be seen, almost at random, and I shall do hardly more than that with the writers of the moment. As a matter of fact, I think it's best to adopt the time-saving device of listing a few of the more outstanding novels of the last few years helter-skelter, with no comment for most, not even on their specific locale, since T. S. doubtless has that in mind. Here they are: *MAIN STREET* and *BABBITT* (Harcourt, Brace), by Sinclair Lewis, Willa Cather's *MY ANTONIA*, *O, PIONEERS*, and *DEATH COMES FOR THE ARCHBISHOP* (Knopf), Sherwood Anderson's *WINESBURG, OHIO* (Liveright), Edna Ferber's *SO BIG* (Doubleday, Doran) and *CIMARRON* (Doubleday, Doran), Phil Stong's *STATE FAIR* (Appleton-Century) and *THE FARMER IN THE DELL* (Harcourt, Brace), this last a story of Hollywood; Thames Williamson's story set in the Ozarks, *THE WOOD'S COLT* (Harcourt, Brace), Oliver La Farge's tale of Navajo Indian life, *LAUGHING BOY* (Houghton Mifflin), Louis Bromfield's *THE FARM* (Harpers), and Ruth Suckow's *FOLKS* (Farrar & Rinehart). The 1935 Pulitzer Prize in fiction went to H. L. Davis's *HONEY IN THE HORN*, a Harper prize novel, which is a tale of pioneer Oregon, and there is an excellent pioneering tale of Texas entitled *THE WIND BLEW WEST* (Longmans, Green), by Edwin Lanham. In writing of the literature of the West T. S. ought not to forget, merely because they hold enormous publics, the group of writers which includes Kathleen and Charles G. Norris, Harold Bell Wright, and Zane Grey.

## CHAPTER LXII

### SOUTHWESTERN CULTURE

V. A. C. of San Diego, Calif., *wishes to put in some of her enforced idleness in reading a book or books dealing with the archæology of the Southwestern states.*

MAGIC SPADES (Holt), by R. V. D. Magoffin and Emily Davis, which appeared a few years ago, was written especially for the layman such as V. A. C. describes herself to be. She will find in it much of interest, as also in THE RAINMAKERS: INDIANS OF ARIZONA AND NEW MEXICO (Houghton Mifflin), which discusses history, art, etc., as well as the present culture of the Indians. There is a booklet put out by the University of California Press, by Alfred Kroeber, one of the foremost authorities in the field, entitled NATIVE CULTURE OF THE SOUTHWEST, and E. L. Hewett's ANCIENT LIFE IN THE AMERICAN SOUTHWEST (Bobbs-Merrill) should also give V. A. C. the information she wants.

FIRST AID FOR THE WRITER



## CHAPTER LXIII

### OF PUBLISHING, CONVERSATION, ETC.

I have a sort of omnibus letter from *E. A. L. of Louisville, Ky.*, starting in with an inquiry on bookselling and publishing, passing on to a request for suggestions as to how to improve both oral and written style, and ending with an appeal for help in the selection of histories of English literature. To take up his opening inquiry first. Though it already seems in the distant past, it is only a short time ago that the publishing world was agog over the study which was being made of itself, a survey that neglected no corner of the industry. The Cheney investigation, while it lasted, furnished an unfailing topic of discussion wherever the publishing hosts foregathered, and the report by Mr. O. H. Cheney, when it appeared under the title *ECONOMIC SURVEY OF THE BOOK INDUSTRY* (National Association of Book Publishers), was passed from hand to hand in every publishing house in the land. It constitutes the most exhaustive and enlightening account of the book business as it is now organized in this country that is available. If *E. A. L.* wants to attack his subject seriously I advise him to read it carefully. Another work which he should find useful is *F. A. Mumby's PUBLISHING AND BOOKSELLING* (Bowker). Robert L. Duffus not so long ago published a volume entitled *BOOKS, THEIR PLACE IN A DEMOCRACY* (Houghton Mifflin) which is interesting as reflecting the tastes of the reading public. In this connection, as a means of getting an insight into methods of marketing books, *E. A. L.* might read *E. Haldeman-Julius's THE FIRST HUNDRED MILLION* (Simon & Schuster). Bearing more specifically upon bookstore problems are Madge Jenni-

son's *SUNWISE TURN: THE HUMAN COMEDY OF BOOKSELLING* (Dutton), and Ruth Brown Park's *BOOKSHOPS AND HOW TO RUN THEM* (Doubleday, Doran). And, if E. A. L. is a novice and wants a brief, simple introduction to the field before embarking on longer discussions, he might supply himself with the five pamphlets which the National Association of Book Publishers distributes gratis and which cover bookstore advertising, publicity, and window display. Nothing, I think, is more instructive or more enthralling than the personal experiences of leaders in a profession or industry, and for that reason I suggest that E. A. L. extend his reading to include such volumes as the late Ambassador Page's *A PUBLISHER'S CONFESSION* (Houghton Mifflin), a discussion of practical problems which was originally published anonymously, *MEMORIES* (Dutton), by J. M. Dent, the English publisher, and George H. Doran's *THE CHRONICLES OF BARABBAS* (Harcourt, Brace). While I'm speaking of England I mustn't fail to mention one of the most instructive of all the books in its field, Stanley Unwin's *THE TRUTH ABOUT PUBLISHING* (Houghton Mifflin). This is written from the point of view of the British publisher but its general discussion is pertinent to the trade anywhere. Finally, before I take up the second of E. A. L.'s inquiries I mustn't forget to tell him that the H. W. Wilson Company issues a pamphlet entitled *THE BOOKMAN'S READING AND TOOLS*, by Halsey William Wilson, which contains lists of books that are professional implements.

When it comes to advising, as E. A. L. asks, on the subject of "improvement of writing ability and ability to express oneself both orally and by the written word," a stupendous field opens up. From the days of Aristotle's *POETICS* to the present, counsel has been forthcoming as to what constitutes distinction in writing, and it is still an open question how much style can be taught by direct instruction and precept. The only way to write is to write, and to tear up, and to write, and to tear

up again, and then to write, and to write, and to write until something pruned and delicately wrought is achieved. There are, of course, hundreds of books on writing, from grammars up to philosophical treatises. If E. A. L. has not as yet done so he should study carefully some good rhetoric like Hill's or G. R. Carpenter's, or Barrett Wendell's *ENGLISH COMPOSITION*, in order to master general principles of writing (many of which he will afterward have to forget if he wants to achieve excellence). There are certain books, like Lubbock's *CRAFT OF FICTION* (Scribners) and *A WRITER'S NOTES ON HIS TRADE* (Doubleday, Doran), by C. E. Montague, which the most finished literary artist will always read with delight and profit. But the most fruitful reading that any potential writer can engage in is the reading of other writers whose own work has achieved that quality which stamps it as literature. As to the acquiring of fluency and distinction in oral expression, that is an even more ticklish business to attempt to generalize about than the perfecting of a written style. Some people are born with a sense for words and some have to strive for it, and that seems to be about the long and the short of it. Reading may make a full man, but it does not always make an eloquent one, and many a happy conversationalist seldom reads more than the daily paper. On the other hand, there is no denying that a rigid attention to vocabulary, a determination to use words with precision and to eschew slang and repetition, can lift speech from the commonplace to the effective. As in acquiring fluency in a foreign tongue, one of the first essentials to success is lack of self-consciousness. Most of the youth of our land speak without any attempt at rich vocabularies largely because to use well-chosen language is to subject themselves to the ridicule of their fellows as affected or high-brow. A nice appreciation of words can be cultivated, and to the extent at least of causing careful selection of epithet and phrase can be made to lend distinction to speech. But it's all a great mystery,

and as I pause to run over in my mind the conversation of some of my acquaintances I am forced to the conclusion that some of those among them whose address is habitually the most excellent have little interested themselves in literature or reading, and never consciously give a thought to the form of what they are saying.

I've rambled along at such length that I have little space left to discuss E. A. L.'s request for histories of English literature, from before Elizabethan times to and including, as much as possible, the present. But then I don't need much space, for what he wants is, except for the immediate record, to be found in *THE CAMBRIDGE HISTORY OF ENGLISH LITERATURE* (Macmillan). That work (at least in its original edition) will furnish bibliographies on all periods if E. A. L. wishes to go more exhaustively into the stream of letters than its own chronicle permits.



## CHAPTER LXIV

### A LITERARY REFERENCE SHELF

*What would you recommend as the tools of the trade [writes J. S. K., of Pittsburgh, Pa.] for one contemplating a fling at a literary work? By this I mean what would you recommend in the way of word books, handy general reference material, etc.? My stock at present consists of a Webster's DICTIONARY, Fowler's ENGLISH USAGE, and a Roget's THESAURUS (Mawson: 1924).*

J. S. K., on his own recognizance as the lawyers would say, already has three of the indispensable tools of the trade. But to the Webster dictionary, for good measure and because wandering through its definitions is an entertaining performance, I'd add the CONCISE OXFORD DICTIONARY (Oxford University Press) without which life would lose one of its most trusted implements for me. Crowell publishes A DICTIONARY OF FOREIGN TERMS, by C. O. Sylvester-Mawson, which is useful to have on the shelves in addition to the general dictionaries, while at its side might stand some good style book, such a one, for instance, as that issued by the University of Chicago Press, and a book on grammar by Jespersen or George Philip Krapp. These which I have so far mentioned, are the guide-books, as it were, to correct writing. Now, for the reference books to which almost anyone working in the literary field must at one time or another have recourse. There is a brace of indispensable volumes in Brewer's READER'S HANDBOOK (Lippincott) and his DICTIONARY OF PHRASE AND FABLE (Lippincott), the first of which supplies brief but lucid accounts of such names as are used in allusion and reference, whether by

poets or prose writers, of the plots of popular drama, the story of epic poems, and the outline of well-known tales, and the second of which presents the "derivation, source, or origin of common phrases, allusions, and words that have a tale to tell." Brand's *OBSERVATIONS ON POPULAR ANTIQUITIES* (Altemus), a book crammed full of curious information concerning the origin of vulgar customs, ceremonies, and superstitions, is a worthy third to add to the Brewer volumes. If J. S. K. has a few moments to spare for this book some day he might sit down and read its entry under "Ghosts," to pick a subject almost at random, just to see how entertaining a reference book can be. Every reference shelf should, of course, contain Bulfinch's *MYTHOLOGY* (Modern Library Giant combining *THE AGE OF FABLE* and *THE AGE OF CHIVALRY* and *THE LEGENDS OF CHARLEMAGNE* all three in one volume), and would be infinitely the richer for Smith's *DICTIONARY OF GREEK AND ROMAN ANTIQUITIES* (American Book Co.) and the same scholar's *COMPREHENSIVE DICTIONARY OF THE BIBLE* (an abridgment from a larger work, published in this country by Appleton-Century). The Bible and Shakespeare, it should go without saying, ought to be on every literary reference shelf, and there, too, should be those admirable reference works, Bartlett's *FAMILIAR QUOTATIONS* (Little, Brown), and Burton E. Stevenson's *HOME BOOK OF QUOTATIONS* (Dodd, Mead), to whose over seventy thousand quotations Mr. Stevenson's publishers tell me the author is already planning to send out a supplement. Mr. Stevenson's *HOME BOOK OF VERSE* (Holt), to my mind the best single-volume anthology of poetry available, should be on the shelf as a matter of course. In my own library I flank it with Palgrave's *GOLDEN TREASURY* (to be had in various editions, among others the Everyman) and *THE OXFORD BOOK OF ENGLISH VERSE* (Oxford University Press), neither of which I could do without. Louis Untermeyer's *MODERN AMERICAN POETRY AND MODERN BRITISH POETRY* (Har-

court, Brace) ought to keep the foregoing company, and to their number might well be added Mark Van Doren's ANTHOLOGY OF WORLD POETRY (Boni). I don't know on what scale J. S. K. intends to build his reference library, but if he can summon the funds even for the cheaper editions of the Cambridge histories of English and American literature (Macmillan), he will add to his collection reference works of the first magnitude. The original editions contain excellent and comprehensive bibliographies of which the cheaper have been bereft. If something less expensive must be substituted for the English set, J. S. K. can fall back on Garnett and Gosse's ENGLISH LITERATURE (Macmillan). AMERICAN AND BRITISH LITERATURE SINCE 1890 (Appleton-Century), by Carl and Mark Van Doren, and John Macy's THE STORY OF THE WORLD'S LITERATURE (Liveright), a highly condensed but valuable survey for reference purposes, are excellent books to add. For that period of the nineteenth century during which Boston was the hub of literary America J. S. K. will find most valuable Van Wyck Brooks's THE FLOWERING OF NEW ENGLAND (Dutton). Finally, of course, every reference library should contain a good encyclopedia, either the BRITANNICA, I should say, or THE NEW INTERNATIONAL ENCYCLOPÆDIA (Funk & Wagnalls). And now that I've run my reference library up to the point where I'm advocating additions at the cost of a set of the BRITANNICA I'll bring it back within the possibilities of any purse with a volume than which I would rather dispense with almost any other in my own collection—THE WORLD ALMANAC (*New York World-Telegram*). What has it got to do with literature? Try to find a list of Pulitzer or Nobel prizewinners from the beginning to the present, or a necrology of last year's authors, and you'll soon see.

## CHAPTER LXV

### ON LITERARY CRITICISM

R. S. of West Salem, Ohio, *wants a list of books on literary criticism.* "I do not," he says, "*want merely good books, but books that are classics per se, or are standard works in their field.*"

One of the most eminent critics America has produced was William Brownell who died a few years ago. Two of his works, at least, *CRITICISM* and *STANDARDS* (Scribners), should be among those which R. S. takes up for study, for in them he will find the discussion of criticism as an independent art, with a criterion and methods of its own, set forth by a philosophic and keenly analytic mind. There's another work, now out of print but to be found in libraries, which falls directly in the field of R. S.'s studies, and that is *AN INTRODUCTION TO THE METHODS AND MATERIALS OF LITERARY CRITICISM* (Ginn), by Charles M. Gayley and Fred Newton Scott. This is a discussion of its bases in esthetics and poetics. I should, before I finished my sentence on Brownell, have mentioned another book of his, enlightening and suggestive as it is, *THE GENIUS OF STYLE* (Scribners), which though not on criticism, feeds, of course, directly into any rationale of the art. Matthew Arnold's *ESSAYS IN CRITICISM* (Macmillan) are too well known to need comment. An interesting book, presenting various facets of criticism, is the symposium entitled *CRITICISM IN AMERICA, ITS FUNCTIONS AND STATUS* (Harcourt, Brace), and another which will repay careful study is Norman Foerster's *TOWARD STANDARDS; A STUDY OF THE PRESENT CRITICAL MOVEMENT IN AMERICAN LETTERS* (Farrar & Rinehart).

Henry Hazlitt's recent *ANATOMY OF CRITICISM* (Simon & Schuster), which is cast in triologue form, is a rather elementary but a comprehensive discussion of the problems which confront the reviewer perhaps rather than the higher critic. As for works which have most bearing on the criticism of fiction the most valuable are those which are primarily studies of the novelist's art. It is only, of course, by knowing what are the canons of fiction, what are the hurdles which its writers have to take, and what are the varieties which it can assume that a critic can pretend to any competence in its analysis. In this connection R. S. should find most stimulating such works as Percy Lubbock's *THE CRAFT OF FICTION* (Scribners), Edith Wharton's *THE WRITING OF FICTION* (Scribners), E. M. Forster's *ASPECTS OF THE NOVEL* (Harcourt, Brace), and Bliss Perry's *THE STUDY OF PROSE FICTION* (Houghton Mifflin). And certainly R. S. ought to read C. E. Montague's *A WRITER'S NOTES ON HIS TRADE* (Doubleday, Doran), a most illuminating book.

## CHAPTER LXVI

### FROM GRAMMAR TO LITERATURE

J. P. D. of San Francisco, Calif., *wants to make a complete review of the subject of English from grammar up to the highest form of literature, and wishes a list of books upon it.*

I take it for granted, since J. P. D. says he wishes to "make a review" that he will not want elementary books but rather those that go deeply into their subject. Under any circumstances he should get **THE KING'S ENGLISH** (Oxford University Press), by Henry Watson Fowler and Francis G. Fowler, which will give him a panoramic view of the English language, of its idioms, corrections, errors, and grammar, with illustrations of the correct and incorrect use of language. George Philip Krapp's **KNOWLEDGE OF ENGLISH** (Holt), which sets forth the "general underlying principles of the language, something of its historical development, and some of the more significant problems of modern style," J. O. Jespersen's **GROWTH AND STRUCTURE OF THE ENGLISH LANGUAGE** (Appleton-Century), which is a highly technical work by one of the leading scholars in its field, and Kittredge and Farley's **ADVANCED ENGLISH GRAMMAR** (Ginn), are none of them for the beginner, but should all of them be familiar to the serious student. If J. P. D. wants the type of book used in the colleges in English Composition courses he should get Barrett Wendell's **ENGLISH COMPOSITION** (Scribners) or Brewster's **ENGLISH COMPOSITION AND STYLE** (Appleton-Century), and with either one of them Henry Seidel Canby's **BETTER WRITING** (Harcourt, Brace), an exposition of what must happen in the writer's

mind if he is to write well. One of the most wise and illuminating books for anyone interested in writing is C. E. Montague's *A WRITER'S NOTES ON HIS TRADE* (Doubleday, Doran), one of those rare works which actually cast light on the creative processes. Finally J. P. D. will find interesting H. L. Mencken's *AMERICAN LANGUAGE* (Knopf), in a new edition, and most entertaining as well as scholarly reading.

## CHAPTER LXVII

### ON BOOK REVIEWING

M. B. B. of Phoenix, Arizona, writes me: "So very many of the women's clubs are stressing book reviews at the present time, and the average club woman is poorly informed as to the method—the general idea seems to be to retell the story. Why don't you give us some information as to the technique of book reviewing as it should be carried on by a club woman? Undoubtedly better reviewing would be a vital factor in book selling. I can't believe the public is apt to buy a book after hearing the entire story retold by the average woman, blessed with a memory, but few other qualities helpful in 'putting a book over.'"

Reviewing, of course, is an art and not a science and the directions for it vary with the purpose for which it is intended. I speak with hesitation as to what should be the proper manner for a review intended for club purposes since I have never been a member of such an organization, but I feel like shouting loudly "Hear, hear" to M. B. B.'s objection to the detailing of the plot of a novel. That, it seems to me, is the poorest method to pursue in a review of any sort, unless such a notice is intended for the express purpose of making its readers free of the necessity of reading a book in order to be able to talk of it.

On general principles I should say that a review that is to be read to a club would as a minimum requirement demand sufficient outline of the contents of the volume under consideration, whether it be story, history, or biography, to give an idea of its character, direction, and point of view but not



enough to slake or discourage interest in the incidents of its narration. It should, I should think, present enough incidental discussion to permit the club to place the volume in relation to others in its field, both contemporary and earlier, something of the background of the author and of the trend and development of his work, and, finally of course, an evaluation in critical, though not academic, terms of the qualities of the book under review. Whatever can be introduced that is germane to the work and that will whet interest in it is legitimate material for inclusion in its discussion. What is cardinal sin in the more informal reviewing that club purposes demand as well as in the more measured notice which is designed for publication is lack of perspective, lack of detachment, and dullness. Which brings me back to where I began, for what could be duller than a plot recounted in detail?

#### A MANUAL FOR BOOK REVIEWERS

I have at my elbow a volume that should be useful to anyone interested in reviewing, sent to me recently by the Thomas Y. Crowell Company which brought it out a few years ago. This is *THE CRAFT OF THE CRITIC*, by S. Stephenson Smith, and it is precisely such a volume of practical directions as the college or high school student will find useful. The book falls into two parts, the first of which deals with book reviewing, the second with the reviewing of plays. After general discussion of the objective, process, and manner of reviewing, Mr. Smith proceeds to an analysis of the handling of various categories of literature. Thus, for instance, he takes up successively the picaresque novel, the historical story, the mystery tale, the psychological novel, pointing out in each instance the method of approach which is likely to yield the most illuminating comment. The book is definitely intended for the book reviewer as differentiated from the critic, and is both simple

and sensible enough to be of use in the classroom. Two other books, not quite so specifically arranged for the student as the foregoing, but full of valuable discussion for the prospective critic, are Henry Hazlitt's *THE ANATOMY OF CRITICISM* (Simon & Schuster) and Llewellyn Jones's *HOW TO CRITICIZE BOOKS* (Norton).

## CHAPTER LXVIII

### BOOKS ON CONTEMPORARY AUTHORS

E. L. of Caro, Mich., *who is giving a course in current literature in a Freshman college, would like to make it as well as a guide to worth while reading a course in appreciation. She wants suggestions for a book or books on contemporary authors which could be used as supplementary reading to their own works.*

Stuart P. Sherman's *MAIN STREAM* (Scribners) contains many of the essays on contemporary authors which that brilliant and gifted critic contributed to the *Herald Tribune Books* in the period of the editorship which was so tragically terminated by his death. Interpretations of the work of Edwin Arlington Robinson, Robert Frost, Edgar Lee Masters, Carl Sandburg, and Amy Lowell among the poets, and of Edith Wharton, Tarkington, Dreiser, Cabell, and Cather among the novelists are to be found in Percy Boynton's *SOME CONTEMPORARY AMERICANS* (University of Chicago Press). E. L. could, I think, find much enlightening material on the current-day writers, even though in the main it is not in the form of specific essays upon them, in Henry Seidel Canby's *AMERICAN ESTIMATES* (Harcourt, Brace) and his *DEFINITIONS, FIRST AND SECOND SERIES* (Harcourt, Brace).

## CHAPTER LXIX

### STANDARDS OF CRITICISM

Mrs. E. C. G. of Monroe, La., *is interested in "standards of judgment of contemporary literature," and would like some reading suggested that will help her to form a basis for criticism.*

I presume by standards of judgment she means if not canons of criticism at least some of the values which critics apply in forming their estimate of literature. Max Eastman's *THE LITERARY MIND* (Scribners) is a good work to turn to for a sort of rationale of criticism, and Ludwig Lewisohn's *EXPRESSION IN AMERICA* should prove a valuable aid to discovery of the forms which literature has assumed and the ideals toward which it has striven in this country. Such volumes as Stuart Sherman's *ON CONTEMPORARY LITERATURE* (Scribners) and Henry Seidel Canby's *DEFINITIONS* (Harcourt, Brace) present general critical dicta focussed about contemporary books and linked up with the currents of present-day life. It is by reading such volumes in criticism rather than by attempting to find a work setting forth rigid rules that an approach to the critical attitude can be made.

## CHAPTER LXX

### TENDENCIES IN CONTEMPORARY POETRY

J. A. F., Jr., of New York City, *wants to know of some books published within the past few years dealing with tendencies in contemporary poetry.*

He will find a discussion, interesting but open to much difference of opinion, in J. H. A. Sparrow's *SENSE AND POETRY: ESSAYS ON THE PLANE OF MEANING IN CONTEMPORARY VERSE* (Yale University Press), and further description of the trend of present-day verse in *MORE POWER TO POETS* (Harrison), by Lucia Trent and Edward Ralph Cheney.

## CHAPTER LXXI

### THE SHORT STORY

R. J. W. of Elizabeth, N. J., *has been assigned the subject of the "Growing Importance of the Short Story" for a twenty minute talk to her club, and what with one thing and another finds herself puzzled as to her treatment of it.*

As it happened just before I picked up R. J. W.'s letter, I chanced to be glancing through the leaflet, *Manuscript News*, which the magazine, *Manuscript*, has recently put out. The leading feature of the issue is an article on the short story by one of its practitioners, Meridel LeSueur, which begins:

The short story since Katherine Mansfield has been marked by a curious somnambulance of style, geographic removal in space and time, a romantic evasion and psychic equivocation which seems to suggest that life is cruel and bitter and memory is literature.

Proceeding to develop her thesis Miss LeSueur calls attention to its exemplification in *Story Magazine* and the O'Brien collections. It struck me in reading R. J. W.'s letter that she might be wise in connection with her paper to spend a little time reading *Story* and examining one or two of the O'Brien volumes as a means of getting orientation on the short story writing of the day and those who are finding the greatest favor in the practice of it. To place her subject in historical perspective she will find extremely useful the introduction to *THE STUDY OF THE SHORT STORY* (Holt), by Henry Seidel Canby, which has just this year been issued in a new edition brought up to date by Alfred Dashiell, and Fred Lewis Pattee's *THE*

DEVELOPMENT OF THE AMERICAN SHORT STORY (Harpers), which has since its publication some years ago been a standard work on the subject. Twenty minutes is such a scant allowance of time, that I am afraid that R. J. W. will have to make her address very general, and merely mention with briefest characterization the outstanding exponents of the short story art. It might be interesting for her purposes if she could get hold of an old copy of the *Smart Set* (or, on second thought, get the SMART SET ANTHOLOGY edited with an introduction by Burton Rascoe and published by Farrar & Rinehart) and contrast the type of fiction that appeared there with that which is now being published by *Story*.

## CHAPTER LXXII

### ANTHOLOGIES OF ENGLISH PROSE

F. H. M. of Overbrook, Pa., asks for some anthology of distinguished English prose—"a book that may be dipped into from time to time." She wants the names of several such books, and also of others "which treat English and American fiction in similar manner."

In Christopher Morley's MODERN ESSAYS (Harcourt, Brace), F. H. M. will find a fresh and interesting collection of dissertations of the sort which Mr. Morley's quick responsiveness to the minutiae as well as the dramatic aspects of life would be certain to select. These, of course, as the title of the volume implies, are the product of recent years. If F. H. M. wants writing of older vintage as well she will find A BOOK OF ENGLISH ESSAYS (Oxford University Press), edited by S. V. Makower and B. H. Blackmill, a work which brings together a representative selection of essays from 1600-1900. To this she might add Ben Ray Redman's READING AT RANDOM (Oxford University Press), an excellently chosen compendium, and THE WORLD'S BEST ESSAYS (Boni), an anthology, edited by F. H. Pritchard, which takes its way from Confucius to Mencken. Of course some overlapping is to be expected in these books. Of anthologies of fiction there has been no end: however, a few fairly recent ones would, I think, supply F. H. M. with plenty of food for enjoyment for a long time to come. A book that I myself find surpassingly good is THE TRAVELLERS' LIBRARY (Doubleday, Doran), edited by Somerset Maugham, and supplied by him with pithy and illuminat-



ing introductions for its various sections. Here is God's plenty indeed, several complete novels, plays, essays, poetry, short stories, all of them of outstanding character and so chosen that there is something for every taste. Excellent, too, is Carl Van Doren's *A LONDON OMNIBUS* (Doubleday, Doran), nice pie with plenty of plums, and *THE BEDSIDE BOOK OF AMERICAN SHORT STORIES* (Random House), edited by Angus Burrell and Bennett A. Cerf. Then there's a grand collection of mystery tales for such as likes them (and how I do) in Dorothy Sayers's *OMNIBUS OF CRIME* (Harcourt, Brace), a collection warranted to keep anyone with a taste for thrills awake long past the hour when ordinary well-behaved citizens go to sleep. Dodd, Mead publishes two anthologies that are eminently worth investigating, both edited by J. R. Colter—the first *AN OMNIBUS OF ROMANCE* and the second *AN OMNIBUS OF ADVENTURE*. These should be added to the list.

## CHAPTER LXXIII

### WHERE THE AUTHOR CAN TURN

*A. B. of Woodside, L. I.*, is on a hunt for "any book of recent publication that lists various publishers of magazines and books in this country, with a terse statement concerning the type of story or article that each company desires." There are two books which will, I think, meet his needs. The first is *WHERE AND HOW TO SELL MANUSCRIPTS*, a directory for authors, written, compiled, and arranged by William B. McCourtie, and published by the Home Correspondence School, Springfield, Mass. This lists book publishers, magazine trade papers, buyers of verse, contests, radio and theatre fields, etc. Similar, but less detailed, is *THE WRITER'S MARKET*, edited by Aron M. Mathieu, and published by *The Writer's Digest*, Cincinnati, O.

## CHAPTER LXXIV

### A SHAKESPEARE CONCORDANCE

S. G. B. of Neosho, Mo., *is in search of a Shakespeare concordance and of collections which contain Shakespeare quotations arranged according to topics.*

The best and most comprehensive Shakespeare concordance is Bartlett's **NEW AND COMPLETE CONCORDANCE OR VERBAL INDEX TO WORDS, PHRASES, AND PASSAGES IN THE DRAMATIC WORKS OF SHAKESPEARE, WITH A SUPPLEMENTARY CONCORDANCE TO THE POEMS** (Macmillan: \$12.50). This is based upon the text of the Globe edition, and gives the full context for each word listed, with exact references to the act, scene, and line. As to the volumes containing a topical arrangement of Shakespeare, such works as Stevenson's **HOME BOOK OF QUOTATIONS** (Dodd, Mead), Hoyt's **NEW CYCLOPEDIA OF PRACTICAL QUOTATIONS** (Funk & Wagnalls), and Putnam's **COMPLETE BOOK OF QUOTATIONS, PROVERBS, AND HOUSEHOLD WORDS** (Putnam), the last arranged by authors with a subject index, contain a large number of Shakespearian quotations together with those from other authors. Bartlett's **FAMILIAR QUOTATIONS** (Little, Brown) collects them together under the name of the poet. If S. G. B. is interested in a Shakespeare glossary the best is that of Charles Talbot Onions (Oxford University Press). The author, who was for many years on the staff of the **NEW ENGLISH DICTIONARY**, aimed to supply definitions or illustrations of words or senses now obsolete or surviving only in archaic or provincial use; to furnish explanations of other words involving allusions not generally familiar, of proper

names carrying with them some connotative significance or offering special interest or difficulty, and of idioms or colloquial phrases, the specialized use of pronouns and particles, and the relation of the poet's vocabulary to the Midland area, especially Warwickshire. His book includes also obsolete and technical words which occur only in the stage directions. It will be seen that he had "a mint of phrases in his brain."

## CHAPTER LXXV

### CANADIAN WRITERS AND ARTISTS

E. F. of Stockton, Calif., *wants books that will furnish material for a paper on Canadian prose writers and artists from 1763 to 1933.*

A comprehensive survey of Canadian literature is to be found in **HIGHWAYS OF CANADIAN LITERATURE—A SYNOPTIC INTRODUCTION TO THE LITERARY HISTORY OF CANADA (ENGLISH) FROM 1760 TO 1924** (Toronto: McClelland & Stewart), by J. D. Logan and Donald G. French. Beginning with pre-Confederation literature, this work traces the various trends of Canadian letters up to the present, discussing in its course all the outstanding authors. It has a good index. Similar to it, and also good, is V. B. Rhodenizer's **HANDBOOK OF CANADIAN LITERATURE** (Ottawa: Graphic Publishers). Archibald MacMechan's **HEADWATERS OF CANADIAN LITERATURE** (McClelland & Stewart) includes French writers of Canada as well as English. The best book on Canadian artists is **THE FINE ARTS IN CANADA** (Macmillan Co. of Canada), by Newton MacTavish, a comprehensive work with many illustrations.



READING FOR THE YOUNG





## CHAPTER LXXVI

### A READING LIST FOR THE YOUNG

M. E. M. of Philadelphia, Pa., *is struggling to make a not impossible list of modern literature (say from 1900) for a group of young people. She wants it to "have breadth as well as depth of vision, and asks for about twenty-five titles in various fields which would give these young folk a modern background for present-day reading."*

I can't from M. E. M.'s letter gauge the age of her readers with any certainty, but I take it for granted that they are ready for completely adult if perhaps not sophisticated reading, and have selected books that would seem in a way to reflect the temper and drift of contemporary society. I have included among them works written outside America as well as a greater number, perhaps, of home origin. The titles represent merely one selection that in no way pretends to be better than a number of others that might be made.

Since nothing is more revealing of the background and outlook of a period than the autobiography which springs from it, I start with a group of volumes which, as it happens, reflect the experiences of foreigners who have either become Americans or lived in America—Michael Pupin's *FROM IMMIGRANT TO INVENTOR* (Scribners), Mary Antin's *THE PROMISED LAND* (Houghton Mifflin), and Etsu Sugimoto's *A DAUGHTER OF THE SAMURAI* (Doubleday, Doran). These, it seems to me, are interesting not only as life stories but in the light they cast on an alien society as it appeared to intelligent observers. To this group, as representing a reverse process, that is, the appearance his own land wore to one who had long been separated from

it, might be added Louis Adamic's *THE NATIVE'S RETURN* (Harpers). Biography of another sort is represented by two books which should find eager readers among the young, Lawrence's *REVOLT IN THE DESERT* (Doubleday, Doran) and Paul de Kruif's *MICROBE HUNTERS* (Harcourt, Brace). Passing from biography to fiction there is a list of novels all of which have a common base, varied though they are, in that they are indicative of the temper of society and the forces which at their various times of appearance were holding front place in public interest. These include H. G. Wells's *MR. BRITLING SEES IT THROUGH* (Macmillan), Galsworthy's *THE FORSYTE SAGA* (Scribners), Booth Tarkington's *ALICE ADAMS* (Doubleday, Doran), Du Bose Heyward's *PORGY* (Doubleday, Doran), Sinclair Lewis's *BABBITT* (Harcourt, Brace) and his most recent novel, *IT CAN'T HAPPEN HERE* (Doubleday, Doran), a book which it seems to me it would be well if every young American could read, James Boyd's *ROLL RIVER* (Scribners), Robert Nathan's *ONE MORE SPRING* (Knopf), Edna Ferber's *SO BIG* (Doubleday, Doran), Ellen Glasgow's *THE SHELTERED LIFE* and *BARREN GROUND* (Doubleday, Doran), Willa Cather's *MY ANTONIA* (Houghton Mifflin), and Louis Bromfield's *THE FARM* (Harpers). This, as I said before, is but a single selection from the books of the last twenty years from which other groups might be chosen, but I think it represents reading which in itself should be interesting and which reflects much of the background of thought and feeling of recent years. There's one book which if read by youth might serve as a springboard to determined action, and that is Vera Brittain's *TESTAMENT OF YOUTH* (Macmillan), a chronicle of the war years which more forcefully and movingly than a dozen prepared peace pleas makes cause against battle. To the foregoing books it would be well, too, to add Louis Untermeyer's *MODERN AMERICAN POETRY* and *MODERN ENGLISH POETRY* (Harcourt,

Brace), for in the verse of contemporary times as much as in its prose resides the spirit of peoples. And Mr. Untermeyer, skilled anthologist that he is, has here skimmed the cream from recent poetical achievement.

## CHAPTER LXXVII

### A LIBRARY FOR TEN DOLLARS

*J. M. is about to enter on the great adventure of building a library. She wants a list of books which can be purchased for ten dollars. "I am," she writes, "a seventeen-year-old girl and would like books of lasting value which might form the basis of a personal library."*

"Oh, frabjous day! Callooh! Callay!" I chortled in my joy at this heaven-sent opportunity to recommend the best dollar's worth of delight in the world. For if anyone knows how to get more sheer pleasure for that small sum than by coming into possession of the Modern Library Giant which houses all Jane Austen's novels I'd like to know the way. Ten dollars will go a long way in building a library when a single bill will purchase so much, and there are so many excellent reprint editions of other old and new classics available. I don't know what sort of a library J. M. has to fall back on in the family shelves, but I should think, even if it's duplication, she ought to have Shakespeare, VANITY FAIR, and DAVID COPPERFIELD on her own. The last two are available at seventy cents apiece in the Everyman's Library edition (Dutton); there's a heaven for you at low cost. Grosset & Dunlap issues a dollar edition of Shakespeare which not only contains the complete works but the notes entire of the Temple Shakespeare. And for seventy cents again in the Everyman's Library edition is to be had one of the best anthologies of English verse (and their number is legion so this is no slight distinction), no other than Palgrave's GOLDEN TREASURY. But to get down to something more modern. There's no better recent biography for a girl

like J. M. to choose than Lytton Strachey's *QUEEN VICTORIA* (Blue Ribbon Books: \$1) which certainly should interest her in the period which is the background of so much of the literature which might well be added to her shelves as they grow. Then, since for ten dollars she must limit herself rigidly in the number of books she buys, she might add to her selection two excellent omnibus collections, *THE TRAVELLER'S LIBRARY* (Doubleday, Doran: \$2.50), edited by W. Somerset Maugham, and *AN AMERICAN OMNIBUS* (Doubleday, Doran: \$2.75), edited by Carl Van Doren. Here she will find examples of some of the outstanding work of contemporary times—in the first volume Arnold Bennett's *OLD WIVES TALE*, Swinnerton's *NOC-TURNE*, Max Beerbohm's *THE HAPPY HYPOCRITE*, David Gannett's *LADY INTO FOX*, Conrad's *YOUTH*, Wells's *THE COUNTRY OF THE BLIND*, E. M. Forster's *THE CELESTIAL OMNIBUS*, and short stories by D. H. Lawrence, Aldous Huxley, Katherine Mansfield, to mention but a trio of names, and poetry and essays by the leading English writers of both. *AN AMERICAN OMNIBUS* will give her Booth Tarkington's *ALICE ADAMS*, Don Marquis's "archy and mehitabel," Robert Nathan's *AUTUMN*, stories by Ring Lardner, Dorothy Parker, Ernest Hemingway, Sherwood Anderson, and others, and poetry by such authors as Edna St. Vincent Millay, Robert Frost, Edwin Arlington Robinson, the Benéts, and Elinor Wylie.

Sixty-five cents still to be spent! Add a nickel to it, and the Everyman's Library *ILIAD* to the shelf. I don't pretend to present this list to J. M. as a model one by any manner of means. Probably some of its titles are downstairs in the family library. But all of these a girl should rejoice to have as personal possessions where she could lay hands on them at will, and where when she had had enough of a present-day writer she could turn to one of the great writers of an older time, or where, having for the nonce had enough of them, she could find something of her own day on which to regale herself.

## CHAPTER LXXVIII

### AMERICA IN LITERATURE

W. N. S. of New York City writes that "*in a study of American history my boys would be greatly aided by substantial lists of books—novels, short stories, plays, or poems that would make them realize the elements that go to make up our civilization. The boys are average high school students, fifteen and sixteen years of age.*" He would like works which cover not only the foreign elements in America but that cast light as well on its different sections, its business, industries, etc.

What fun to be fifteen or sixteen years of age, with life still free of complications and books to fall back upon when violent exercise wearies! I can still recall the fervor with which all of us, as the school term drew to its end, made lists of what we would read during the coming months of idleness and how many, alas! of those titles upon our pads still remained untouched when we met again in the Fall. Yet some of those volumes we did take from home shelves or libraries, and long, delicious hours we spent with them. So perhaps if none of W. N. S.'s boys reads all or even many of the books I am about to suggest they will all at any rate read some and find them absorbing as well as informing.

There is no better way of getting insight into the composite that is America and the ingredients that form it than by means of some of the biographies of the immigrants who have become outstanding members of the nation. Any boy ought to thrill to such a chronicle as Jacob Riis's *THE MAKING OF AN AMERICAN* (Macmillan) or Michael Pupin's *FROM IMMIGRANT TO INVENTOR* (Scribners), and find fascinating *THE*

AMERICANIZATION OF EDWARD BOK (Scribners) and Mary Antin's THE PROMISED LAND (Houghton Mifflin), even though the last-named recounts the experiences of a mere member of the female sex. Louis Adamic's LAUGHING THROUGH THE JUNGLE (Harpers), with its descriptions among other things of life as it is lived by the great army of the I. W. W., and Ludwig Lewisohn's UPSTREAM (Boni & Liveright), which on the other hand gives a picture of an intellectual among intellectuals, are both of them illuminating documents on the melting pot process. Dealing with two of the elements of American life which have been less happily assimilated than the others, Booker T. Washington's UP FROM SLAVERY (Doubleday, Doran) and Charles A. Eastman's FROM THE DEEP WOODS TO CIVILIZATION (Little, Brown), chapters in the autobiography of an Indian, should not be missed.

The fiction of a country, no less than its biography, affords an enlightening view of the traits, currents, and stream of its life. W. N. S.'s boys would do well, I think, to read first some historical novels like Kenneth L. Roberts's RABBLE IN ARMS (Doubleday, Doran), a tale of Revolutionary days, Christopher Ward's THE STRANGE ADVENTURES OF JONATHAN DREW (Simon & Schuster), and Merle E. Colby's ALL YE PEOPLE (Viking), both of these last stories of the period when Vermont and other New England states were sending large numbers of their inhabitants on trek to the Middle West, Leonard Ehrlich's GOD'S ANGRY MAN (Simon & Schuster), which takes John Brown for hero, James Boyd's MARCHING ON (Scribners), a romance of the Civil War, and Margaret Mitchell's GONE WITH THE WIND (Macmillan), the latest and one of the most excellent of the Civil War stories, and then advance to fiction of a later time. Here, almost at random, I choose from the vast number of works depicting the American scene Willa Cather's MY ANTONIA (Knopf), with its Bohemian immigrant girl in the Nebraska background, O. E. Rølvaag's

GIANTS IN THE EARTH (Harpers), recounting the experiences of Norwegian settlers in Minnesota, Oliver La Farge's LAUGHING BOY (Houghton Mifflin), an excellent novel of Indian life, Phil Stong's story of Iowa farm life, STATE FAIR (Appleton-Century), and Louis Bromfield's THE FARM (Harpers), with its picture of Ohio; Ellen Glasgow's BARREN GROUND and THE ROMANTIC COMEDIANS (both Doubleday, Doran), to select from her admirable books two representing different phases of Virginia life; Sinclair Lewis's MAIN STREET (Harcourt, Brace), that recent classic of small town life playing in Minnesota, Elizabeth Madox Roberts's TIME OF MAN (Viking) and Marjorie Kinnan Rawlings's SOUTH MOON UNDER (Scribners), the first a tale of Kentucky mountaineers and the second laid in Florida; Du Bose Heyward's story of negro life in Charleston, PORGY (Doubleday, Doran), and to bring New York City, with its polygot population and its dramatic possibilities, into the scene, those older works, the short stories of O. Henry and Richard Harding Davis, and such a newer book—a proletarian novel—as Albert Halper's UNION SQUARE (Viking).

So much for fiction. W. N. S. wanted poetry, too, that would be portrayal of America. Some Whitman, of course, the boys should read; Whittier and Longfellow, both of them in a sense historians as well as poets, they probably have had in their school courses. But they should add to these old standbys, John G. Neihardt's THE SONG OF THE INDIAN WARS (Macmillan), Stephen Vincent Benét's JOHN BROWN'S BODY (Doubleday, Doran), THE BOOK OF AMERICANS (Farrar & Rinehart), by Stephen Vincent Benét and Rosemary Benét, Edgar Lee Masters's SPOON RIVER ANTHOLOGY, and some of the work of Robert Frost, Amy Lowell, and Carl Sandburg. And they ought, too, to read Vachel Lindsay.

Finally, since they are specially interested in getting an insight into what constitute the distinguishing traits of various



sections of the country, I would suggest that the boys read **THESE UNITED STATES** (Liveright), a symposium edited by Ernest Gruening, which takes up the Union state by state, occasionally with real brilliance; Frank Ernest Hill's **WHAT IS AMERICAN?** (Day), and Morris Markey's **THIS COUNTRY OF YOURS** (Little, Brown).

## CHAPTER LXXIX

### TRAVEL BOOKS FOR THE YOUNG

V. C. M. of Boston, Mass., *wishes to compile a list of fairly recent travel books which will be of interest to high school boys and girls. Most of the titles in her library at present are, she says, out of date and not at all popular.*

Since high school youth is still in that enviable age when the mere thought of adventure sets the pulses to racing, I have drawn up a list which contains books dealing in the main with the lesser travelled parts of the world where the unexpected may still be supposed to lurk around the corner and excitement to wait on daring. Peter Fleming's BRAZILIAN ADVENTURE (Scribners) is a work of the sort, fresh, debonair, and full of the zest of the Englishman who feels the far corners of the earth calling and "ever with a frolic welcome" takes hardship and mishap. The brief volume in which James Norman Hall recounts his experiences on a trip from Tahiti to Pitcairn's Island in search of information concerning the men of the *Bounty* is full of the same sort of incident that gave the fictionalized versions of the famous mutiny which he and Charles Nordhoff wrote so much fascination. THE TALE OF A SHIPWRECK (Houghton Mifflin), indeed, reads almost like a fragment from PITCAIRN'S ISLAND itself. In TURKESTAN REUNION (Day) Eleanor Lattimore presents in book form the copious letters she sent home to her family depicting the alarms and excursions of a trip she and her husband made through Chinese Turkestan. The Lattimores travelled whenever possible in native fashion, passed their nights at crude inns, ate the food of the country, talked to the inhabitants, and forgot about the

difficulties of their journeying in the interest of their experiences. The letters are informal and lively, and make entertaining reading.

I'm not sure that boys and girls will be quite as appreciative as are more seasoned readers of the literary quality and fine observation that lend distinction to F. M. Stark's *VALLEYS OF THE ASSASSINS* (Dutton), but even though they may read it without full recognition of its merits they can hardly fail to enjoy this Englishwoman's narrative. An archæologist whose knowledge lends edge to her impressions, she presents a vivid portrayal of the people, customs, and scenery of Persia. Incidentally, while I'm writing of this book, I'm put in mind of Carl R. Raswan's *BLACK TENTS OF ARABIA* (Little, Brown), a vividly pictorial and exceedingly interesting chronicle, full of the side lights, the bits of personal characterization, and the fragments of conversation which are what lend vivacity to a travel book. Quite different from it, but full, too, of interest is *FIRST OVER EVEREST!* (McBride), by P. F. W. Fellowes and some of the associates who accompanied him on the hazardous airplane flights over "the top of the world." The various accounts are given in the words of the pilots and observers, and are accompanied by a magnificent set of illustrations. Young people, too, especially young boys, might find extremely interesting *AN EASTERN ODYSSEY* (Little, Brown), by Georges Le Fèvre, which describes the Citroën Trans-Asiatic motor expedition from Beirut to Peking, an adventure of high sort, and certainly they as well as their elders ought to find absorbing reading in Charles A. Lindbergh's *WE* (Putnam) and his wife's *NORTH TO THE ORIENT* (Harcourt, Brace). Anne Morrow Lindbergh's book, indeed, is one of the most charming travel records of the past few years.

But lest V. C. M.'s boys and girls feel that travel to be interesting has to be in the remote corners of the world, I add to my list such books as Louis Adamic's *THE NATIVE'S RETURN*

(Harpers), S. Tatiakov's *A CHINESE TESTAMENT* (Simon & Schuster), and by way of complete and startling change, Lewis Gannett's *SWEET LAND* (Doubleday, Doran), the chronicle of a tour through our own United States.

## CHAPTER LXXX

### LIVES OF THE GREAT

E. M. of DeWitt, Arkansas, *wants inexpensive books or pamphlets containing biographical material that would interest children ten to fourteen years old. "There is no particular group of writers I want . . . but I do want something that will make them seem like people and not a list of facts about births, parentage, education, and deaths."*

There is, of course, an enormous number of books celebrating the achievements of men and women of action, but far fewer containing material on writers which, I judge from her letter, is what E. M. wants. In order to meet her qualifications of "inexpensive" I am choosing collections, rather than individual biographies, though I can't resist mentioning the lives of Louisa Alcott by Edna Cheney and Cornelia Meigs. As if in answer to prayer comes *THE JUNIOR BOOK OF AUTHORS* (Wilson), edited by Stanley J. Kunitz and Howard Haycraft. Here, in autobiographical record wherever it has been possible to obtain it, are sketches of the outstanding writers dear to the heart of childhood—of those authors who write specifically for the young and such others as address themselves in general to adults, but whose work in part at least appeals to youth—authors such as Dickens, Barrie, Milne, Conan Doyle, Mark Twain.

It is a lively volume, packed full of interesting fact, and should prove a treasure house of the sort of material E. M. wants. She'll find useful, too, such books as Sarah Bolton Knowle's *LIVES OF GIRLS WHO BECAME FAMOUS* (Crowell), which contains chapters on artists, reformers, and writers

(among the latter are George Eliot and Louisa Alcott), Mary R. Parkman's *HEROES OF TODAY* (Century) which includes lives of Muir, Burroughs, Rupert Brooke, Grenfell, and others, and her *HEROINES OF SERVICE* (Century), which among others presents sketches of Mary Antin and Jane Addams. William Rose Benét's *POEMS FOR YOUTH* (Dutton) contains brief introductions to its selections presenting pertinent comment on the life and work of the poets represented. *THE WINGED HORSE* (Doubleday, Doran), by Joseph Auslander and Frank Ernest Hill, is a most excellent and lively history of poetry and the poets.

## CHAPTER LXXXI

### SOCIAL INSURANCE, STRIKES, ETC.

F. E. F. of Durant, Oklahoma, *asks for books suitable for high school pupils on Social Insurance, Stability and Money, Banking and Currency, Munitions and Strikes.*

Since the whole question of social insurance is still a matter of debate in this country and that of finance bids pause even to the bankers themselves, I enter upon my reply to the first three of F. E. F.'s categories with doubt and timidity. The book on social insurance which I think most likely to engage the interest of young people (though it is written for those whose concern with the matter is of mature nature) is Abraham Epstein's *INSECURITY—A CHALLENGE TO AMERICA* (Smith & Haas). This is a comprehensive study of conditions in the United States together with a survey of the practical working of social insurance in foreign lands. It takes up and discusses the problems of workmen's compensation, old age insurance, sick benefits, etc., in this country and advances suggestions as to how to meet them. Mr. Epstein favors compulsory insurance. As to the books on financial matters, a readable text that has proved popular enough to go through several editions is John T. Holloworth's *MONEY AND BANKING* (Appleton-Century). *WHAT EVERYBODY WANTS TO KNOW ABOUT MONEY* (Knopf), a compendium edited by the English economist, G. D. H. Cole, presents chapters by a variety of authorities on various phases of its subject, all of them written for the intelligent layman and couched in untechnical language. A third book which might prove useful is Marcus A. Rose's *A PRIMER OF MONEY* (Whit-

tlesey House), a manual also intended for the uninitiate and written in clear fashion.

There are three works any or all of which should prove arresting reading for high school students interested in the important matter of the manufacture of, and trade in, munitions. The first of these is really no more than a pamphlet which thus makes available in inexpensive form the article which, when it appeared in *Fortune* magazine under the title ARMS AND THE MEN (pamphlet, Doubleday, Doran), aroused widespread comment. The others are full-length books both of them covering much the same ground—and a bloody ground it is—MERCHANTS OF DEATH (Dodd, Mead), by H. C. Englebrecht and F. C. Hanighen, and IRON, BLOOD AND PROFITS (Harpers), by George Seldes. As to strikes, there is a book entitled I BREAK STRIKES—THE TECHNIQUE OF PEARL L. BERGOFF (McBride), by Edward Levinson, which is a documented record of strikebreaking in America, full of matter that will fall in with the contentions of those who believe that the weight of government falls against the strikebreaker. Louis Adamic's DYNAMITE (Viking) is another account of class violence in America. For a personal and picturesque portrayal of the stress of a strike Lauren Gilfillan's I WENT TO PIT COLLEGE (Viking) yields interesting reading. Miss Gilfillan, a university graduate, lived for a time in a Pennsylvania mining town and shared the experiences of its laboring population. Her book is a vivid depiction of life under pressure of work and distress, with many vignettes of persons and experience.



## CHAPTER LXXXII

### BOOKS ON THE INDIAN FOR CHILDREN

R. R. of Chicago, Ill., *wishes a list of books dealing with the American Indian suitable for children from seven to twelve years old.*

I answer R. R.'s question with trepidation for he is himself an anthropologist and undoubtedly demands scrupulous exactitude in the information the books on the Indian will contain. Moreover, there is a wide gap between the interest of the youngster of seven and that of the child of twelve. Still, I suppose that the works the older child reads with ease and enjoyment can be adapted by judicious guidance to the understanding of the younger.

None among the books on the American Indian is likely to have more appeal for young folks than those in which the red men have told the story of their own lives. An autobiography like Buffalo Child Long Lance's *LONG LANCE* (Farrar & Rinehart), for instance, with its account of boyhood among the Siksika Indians and the tribal life and ceremonies of the Canadian Blackfeet, or Charles A. Eastman's *INDIAN BOYHOOD, OLD INDIAN DAYS*, and *INDIAN HEROES AND GREAT CHIEFTAINS* (Little, Brown), chronicles of a youth spent among the Dakotas, are sure to prove fascinating reading. So, too, is Luther Standing Bear's *MY PEOPLE THE SIOUX* (Houghton Mifflin), which has the added fillip for youth of the fact that the author after he had left his reservation was for a time one of Buffalo Bill's company. George Bird Grinnell's many books are among the best on the Indian, and the fiction of J. W.

Schultz is interesting and in the main authentic. Elaine Goodale Eastman's *YELLOW STAR* (Little, Brown) has for years been a popular work with girls from twelve to eighteen. There are other volumes, like Hamlin Garland's collection of fourteen stories entitled *THE BOOK OF THE AMERICAN INDIAN* (Harpers) and Edward S. Curtis's *THE INDIAN DAYS OF LONG AGO* (World Book Company) which should likewise prove of interest, as should, too, *THE INDIAN HOW BOOK* (Doubleday, Doran), by Arthur C. Parker (Gawaso Wanneh). This last is a volume setting forth the manner in which the Indians made their canoes and wigwams, fashioned their totem poles, and in general prepared the means of life.

There is, of course, one author who still stands preëminent in interest in his writing concerning the Indians, and that is Parkman. Little, Brown issues what it calls *THE BOY'S PARKMAN*, with illustrations by Frederic Remington and has an edition of *THE OREGON TRAIL* with pictures by Wyeth.

I can't, I simply can't, leave the subject of literature on the Indians without mention of an author whose redskins are completely discredited, but who, I still think, more than any other could rouse interest in the Indian. That, of course, is Cooper. If I wanted to stimulate enthusiasm in the child for the native American I'd give him the *LEATHERSTOCKING TALES* the minute he was old enough to read them with enjoyment, and I'd let scientific knowledge take care of itself afterwards. Certainly after he had read those novels the Indian could never be an object of indifference to a lad, and the chances are nine out of ten that he would approach any other literature about him the more eagerly because of Cooper's tales.

## CHAPTER LXXXIII

### FOR A BOY OF ELEVEN

Father R. of Detroit, Mich., *asks for a reading list for an eager young nephew of eleven.*

I've assembled a rather heterogeneous collection of titles for the youngster, giving him a little biography, a dash of geography, and considerable fiction. The Quennells' books, A HISTORY OF EVERYDAY THINGS IN ENGLAND (Scribners), which is in four parts of which the last brings the record down to the present, ought to delight an intelligent boy, for they are packed full of fascinating facts and no less full of fascinating illustrations. Written for children, those of their elders unwary enough to dip into them, will find themselves drawn on from page to page to the detriment of whatever task may be clamoring for attention. I don't know any other book of its size which gives more vivid picturization of society than the last volume of the series, subtitled THE AGE OF PRODUCTION. Any child who wants to know how his grandmother looked when she played golf or tennis in the early days of woman's entrance upon these sports, or how his mother stepped forth when she went calling just before the outbreak of the World War, or how the laborers of England went equipped to their work, and how the industrialists changed the face of the land, will find it presented here in delightful fashion. Another work of different sort which offers facts to youth with all the animation of fiction is Hendrik Van Loon's GEOGRAPHY (Simon & Schuster), an account written in its author's usual vivacious manner and illustrated in the style so peculiarly his own. To

this brace of books might be added *THE YOUNG FOLKS' BOOK OF DISCOVERY* (Little, Brown), *MY LIFE WITH THE ESKIMOS* (Macmillan), by Viljalmur Stefansson, and Alan J. Villiers's *BY WAY OF CAPE HORN* (Holt). Then there's the ancient world, which especially in fiction version, should have high interest for youth. Here can be grouped such books as Bulwer Lytton's *THE LAST DAYS OF POMPEII* (to be had in any number of inexpensive editions, including the Everyman Library one), Kipling's *PUCK OF POOK'S HILL* and *REWARDS AND FAIRIES* (both Doubleday, Doran), and Naomi Mitchison's *THE CONQUERED* (Harcourt, Brace). *THE BOOK OF FROISSART* (Scribners) and *THE STORY OF KING ARTHUR AND HIS KNIGHTS* (Scribners), by Howard Pyle, are works in which every boy is sure to delight. I don't mention here the standard historical novels like *IVANHOE* and *THE TALISMAN*, or such works as Cooper's *THE LAST OF THE MOHICANS* and *THE SPY*, for I take it for granted that Father R.'s small nephew knows all about them. And now, because space urges me on, I tumble together without rhyme or reason the titles of a number of books that I'm sure would rejoice any boy's heart—Stevenson's *TREASURE ISLAND*, Jules Verne's *TWENTY THOUSAND LEAGUES UNDER THE SEA* (Macmillan), Mark Twain's immortal works, Jack London's *THE CALL OF THE WILD* (Macmillan), Alfred Ollivant's *BOB, SON OF BATTLE* (Doubleday, Doran), Will James's *SMOKY* (Scribners), and Eric Kelly's *THE TRUMPETER OF KRAKOW* (Macmillan), this last a charming historical tale. Finally, by way of supplying some biography I add Plutarch's *LIVES FOR BOYS AND GIRLS* (Stokes), freely retold by W. M. Weston, *INDIAN BOYHOOD* and *FROM THE DEEP WOODS TO CIVILIZATION* (Little, Brown), by Charles A. Eastman, Stewart Edward White's *DANIEL BOONE, WILDERNESS SCOUT* (Appleton-Century), and Carl Sandburg's *ABE LINCOLN GROWS UP* (Harcourt, Brace). The foregoing, as

can be seen at a glance, is a haphazard assortment of titles, but there ought to be among them good reading for an intelligent boy of eleven, even though many of the books mentioned are adapted perhaps to somewhat older tastes than his.

## CHAPTER LXXXIV

### CHILDREN'S CLASSICS

R. R. of Albuquerque, N. M., *who is a "grand-auntie," wishes a selected list of "classics every child should know."*

Now who that ever loved books as a child could resist such an opportunity to make propaganda for his favorites, or once launched upon naming the volumes he cherished but would find himself in hot water in holding them down to the limitations imposed upon him by space? As for myself, to make a bad matter worse, no sooner had I begun to go over in my mind the "classics" than there popped into my head all those many other volumes far from classics which I read surreptitiously, the yards of Henty and Alger and Edward S. Ellis which I purloined from my brothers, the stray volumes which my incautious elders—little thinking that childish taste would relish—left about in odd corners; an illustrated edition of *MANON LESCAUT*, a *TRILBY* someone had put on a pantry shelf, a paper bound novel with a Russian princess for heroine who with no provocation at all that I could discover threatened to plunge the jewelled dagger she drew from her hair into the heart of the villain—all the flotsam and jetsam left by visitors and thrust into cupboards or closets. I still wish I knew what that tale with the melodramatic heroine contained—"The Heart of the Princess Osra" I think it was called—and I remember nothing of it but the dagger episode. As I recall I was about ten when I read it, and it was only years later when I recurred to it in my thoughts that my bewilderment over the lovely lady's violent action began to be dissipated. From my

own experience I am quite convinced that most of what parents dread lest children get from books passes completely over their heads, and that their inexperience takes from classics and other works supposedly too advanced for them much that is beautiful and little that is harmful. Which, however, doesn't mean that I don't believe in bestowing on the child a carefully selected library adapted to his years.

So now I'm back at the classics. I'm omitting names of publishers in enumerating them, for in all but a few instances they are out of copyright and issued under several imprints, and I'm passing over MOTHER GOOSE and Kate Greenaway, and the fairy stories—Grimm and Andersen and Laboulaye and other collections of folk tales—and starting in with Lewis Carroll's ALICE IN WONDERLAND and THROUGH THE LOOKING-GLASS, Hawthorne's WONDER BOOK, Kingsley's WATER BABIES, Kipling's JUST SO STORIES, Ruskin's KING OF THE GOLDEN RIVER, Charles Carryl's DAVY AND THE GOBLIN, Lucretia Hale's PETERKIN PAPERS, Joel Chandler Harris's UNCLE REMUS STORIES, Kipling's JUNGLE BOOKS and PUCK OF POOK'S HILL, THE ARABIAN NIGHTS' ENTERTAINMENT, Wyss's SWISS FAMILY ROBINSON, Defoe's ROBINSON CRUSOE (awful confession, I've never read it through except in words of one syllable), Swift's GULLIVER'S TRAVELS, and Stevenson's A CHILD'S GARDEN OF VERSES. I haven't segregated the foregoing books in age categories, because though some of them will appeal to younger children than others, almost all of them will still be thumbed even when the more advanced books have become favorites. They should carry the child along happily until about his ninth year after which he or she will be ready for LITTLE WOMEN and the rest of Louisa Alcott, for Mark Twain's ADVENTURES OF TOM SAWYER, Stevenson's TREASURE ISLAND, Kenneth Grahame's THE WIND IN THE WILLOWS, George Macdonald's AT THE BACK OF THE NORTHWIND, Thackeray's THE ROSE AND THE RING, Irving's ALHAMBRA, Jules Verne's THE MYSTERIOUS

ISLAND and TWENTY THOUSAND LEAGUES UNDER THE SEA, and a DON QUIXOTE edited for children. Then, between eleven and thirteen, the child can read with delight Stevenson's KIDNAPPED, Scott's IVANHOE, Dickens's THE TALE OF TWO CITIES, Cooper's THE LAST OF THE MOHICANS and THE SPY, Mark Twain's THE PRINCE AND THE PAUPER, Dumas's THE THREE MUSKETEERS, and (oh, ineffable excitement and delight) THE ADVENTURES OF SHERLOCK HOLMES. And there I end my main list, for it is my firm belief that after that age children should be reading fairly broadly among the adult classics, and that if they don't do it in the years between thirteen and seventeen they are never going to read some of the world's best literature. Yet before I actually conclude I want to make a plea for a few books rarely read at all today, Maria Edgeworth's tales, some of which are intended for little tots, others for children in the eight to ten category, and still others, the novels of Irish life, for the adult reader. The stories for children are didactic, to be sure, and have a British tinge which lends them an unfamiliar turn, but they are good tales with sufficient lively incident to offset their moral teachings. And, oh, I almost forgot to mention Thomas Hughes's TOM BROWN AT RUGBY (personally I loved TOM BROWN AT OXFORD as well), and— But what's the use, I could keep on adding titles till I had no space left in my columns for anything else. Yet one more postscript. Add Frances Burney's EVELINA and Jane Austen's PRIDE AND PREJUDICE to the library of any girl of thirteen and she'll take to her heart in early youth books that she'll only fully appreciate in maturer years. A horrible thought has struck me. I've mentioned no poetry at all except Stevenson's A CHILD'S GARDEN OF VERSES. Yet no children's library would be complete without volumes like De la Mare's PEACOCK PIE and COME HITHER, Louis Untermeyer's THIS SINGING WORLD, and Burton Stevenson's HOME BOOK OF VERSE.



## CHAPTER LXXXV

### BOOKS FOR A SIX-YEAR-OLD

R. S. M. of Chicago, Ill., *wants suggestions of books—stories and poetry—to read to her six-year-old daughter. She would like nonsense rhymes and stories other than ALICE, Kipling's JUST SO STORIES, and Lear's verses. Carl Sandburg's ROOTA-BAGA COUNTRY, as well as the books of Milne and Lois Lenski have, she says, been read and reread. She wishes also the Greek myths retold in suitable form for the very young child.*

Of course, if R. S. M. hadn't ruled against it I should automatically have set Lear's THE OWL AND THE PUSSY CAT and CALICO PIE, of both of which cheap editions are issued by Warne, at the head of the column. I've done it anyway, I see, unwittingly. I wonder, since she has gone back to such a classic, whether she has as yet read her little tot those other old favorites, Christina Rossetti's SING SONG (Macmillan) and Stevenson's A CHILD'S GARDEN OF VERSES, of which the edition put out by Scribners, with illustrations by Jessie Willcox Smith, is a particularly charming one. Brentano publishes a collection of thirty-seven familiar nursery songs, illustrated by Anne Anderson and edited by Horace Mansion, and called OLD ENGLISH NURSERY SONGS, which could be read as well as sung. Then there's Walter de la Mare's PEACOCK PIE (Holt) which contains that delectable nonsense jingle beginning

*Ann, Ann!  
Come! quick as you can!  
There's a fish that talks  
In the frying pan.*

And while I'm on the subject of De la Mare I mustn't forget NUMBER ONE JOY STREET (Appleton-Century), which contains stories by him and others. If these are a bit difficult for a six-year-old they could be amended to her needs in the reading aloud. Of course she will delight in MILLIONS OF CATS (Coward-McCann), by Wanda Gag, with its amusing text and no less amusing illustrations. Shortly after the book appeared, some six or seven years ago, the publisher told me that one of the principal bookshops in town had buried it under the counter, for so long as it lay exposed no one would buy anything else. Another recent book that has been taken to the child heart is Margery W. Bianco's THE VELVETEEN RABBIT, OR HOW TOYS BECOME REAL (Doubleday, Doran), a charming tale, as is also her THE LITTLE WOODEN DOLL (Macmillan). And then, of course, there are those standbys, Beatrix Potter's stories of Peter Rabbit (Warne), and that book so many present-day parents used to wait breathless for as it appeared in the pages of *St. Nicholas*, Palmer Cox's THE BROWNIES (Appleton-Century). At what age does one begin to enjoy Joel Chandler Harris's UNCLE REMUS (Appleton-Century)? As I look back upon my childhood I can't seem to remember any period when the 'Tar Baby and Brer' Fox and Daddy Jake and all the rest of Harris's creations were not my beloved intimates. Any child would delight in the darkey dialect, it seems to me, even if he needed a few more years than six fully to appreciate the stories. As for the Greek myths, I read them first myself in the version which Hawthorne somewhat readjusted to contemporary times, THE WONDER BOOK and TANGLEWOOD TALES (Dodd, Mead publishes the edition with Maxfield Parrish illustrations). But it seems to me R. S. M could not do better than to get Padraic Colum's ORPHEUS (Macmillan).

There used to be, when I was a child, a game of mythology which consisted of illustrated cards each containing a brief

account of some famous mythological personality or event. Of course when you were old enough, you played to see how many you could win by knowing the answer to the question your opponent asked, but when you were very young you looked at the pictures and had some grown-up read you the text. I learned most of my mythology that way, and still see Neptune or Charon or many another as he looked at the top of those cards.

## CHAPTER LXXXVI

### STORIES FOR TELLING

H. L. G. of Bristol, Conn., writes us that she wants "the names of some books which contain stories for telling to children of sixth, seventh, and eighth grade ages—about ten to fifteen years. Something exciting and dramatic preferred. I have used [*she adds*] MYTHS EVERY CHILD SHOULD KNOW and IN THE DAYS OF THE GIANTS." And S. L. of Patchogue, N. Y., sends in a request for material which overlaps the foregoing, since she wishes "short stories or cuttings from books suitable for a seventh grade story hour."

To begin at the bottom of the ladder with the children of tenderest years. For these youngsters of from ten to eleven such a book as Howard Pyle's perennially delightful THE MERRY ADVENTURES OF ROBIN HOOD (Scribners) ought to prove full of interest. Here is lively incident and heroic personality presented with the simplicity and the color that children love. The lustiest small folk will find the narrative vigorous enough for their taste. On the other hand, the imaginative type of child will perhaps most enjoy Walter de la Mare's charming THE THREE MULLAR MULGARS (Knopf), with its humorous and poetic account of the wanderings of three royal monkeys. However, even small folk of literal mind will find enough picturesque episodes in the tale to hold them fascinated. There's another book, too, which should appeal to the younger set, TWENTY-FOUR UNUSUAL STORIES (Harcourt, Brace), edited by Anna Cogswell Tyler, a collection which offers variety and color.

For the next group, the children of from eleven to thirteen

years of age, there's again a book by Howard Pyle, this time **THE STORY OF KING ARTHUR AND HIS KNIGHTS** (Scribners). And if there's any cycle of tales more likely to make appeal to the love of romance and the instinct for glamour of the boy and girl just entering upon adolescence we don't know it. Moreover, this volume opens a fertile field, for there's no reason why Pyle's specifically juvenile volume cannot be supplemented, for the older members of the group at least, by Tennyson's **IDYLLS OF THE KING** and pages or chapters from Mallory. Another work that ought to be a certain favorite, particularly with the boys, is **HEROES FROM HAKLUYT** (Holt), edited by Charles J. Finger, a good, swinging collection of episodes in adventure. Then there's Marguerite Clément's **ONCE IN FRANCE** (Doubleday, Doran), which imparts information pleasantly under the guise of a yarn. I almost forgot to add to this list Kipling's **JUNGLE BOOKS** (Doubleday, Doran), which I really think ought to be here even though perhaps they are not exciting or dramatic in the ordinary sense. They are so, at any rate, by virtue of their beauty and interest.

And now finally for the children of thirteen and over, who, at least the older among them, are ready for many adult books. They are at the age when **PLUTARCH'S LIVES** (Modern Library or Dutton's Everyman's Library) should prove striking and stirring, and when Bulfinch's **AGE OF CHIVALRY** (Lothrop) will fire the imagination and stimulate interest in history. The older members of the group should be mature enough to enjoy O. Henry's **CABBAGES AND KINGS** and **THE FOUR MILLION** and will doubtless hang breathless over **THE ADVENTURES OF SHERLOCK HOLMES** (Burt). But why enumerate more books for this period of youth, which stands on the threshold of the literature that will delight and solace all its days? A dozen avenues stretch out before it thickset with delight.

## CHAPTER LXXXVII

### ENCYCLOPEDIAS FOR CHILDREN

L. I. S. of Quincy, Ill., *wishes the names and addresses of the best encyclopedias for parents with growing children.*

I should say that the selection of an encyclopedia for family use would depend to a great extent upon the age of the children. If they are of high school age, or even of late elementary school age, a standard work like the BRITANNICA (Fourteenth edition: \$114.50) or THE NEW INTERNATIONAL ENCYCLOPÆDIA is to my mind far better than any work designed specifically for the young. My own preference would go to the NEW INTERNATIONAL which personally I think is the best working encyclopedia for general use for Americans. It keeps its material up to date by issuing a yearbook, and includes a vast amount of information of the type which the child's work is likely to demand.

There has been much criticism of the Fourteenth Edition of the Britannica, and indeed there is much ground for it. Nevertheless, despite faults, omissions, and shortcomings this remains the great encyclopedia of the English language. The Ninth Edition placed it upon a height, and the Eleventh made it even more valuable. The Fourteenth, in which the great effort was made to Americanize it, is inadequate in many respects (in the matter of bibliographies alone it is exasperatingly poor). From the first, the ENCYCLOPEDIA BRITANNICA was essentially a scholar's encyclopedia; the man in the street could, and can, find what he wants for reference purposes better in such a work as THE NEW INTERNATIONAL ENCYCLOPÆDIA. But it had

articles of surpassing excellence in many fields, and in nothing was it stronger than in the sciences and applied sciences, even though these discussions were highly technical and frequently only fully usable by the specialist. L. I. S. particularly wants a reference work to which her boys can turn for information on recent developments in science and mechanics. I should say most emphatically that she ought to get the latest edition of the *BRITANNICA* and not the earlier one, since the stretch of years between the two has seen an enormous development along scientific lines, and since in the Fourteenth edition as in earlier ones the work is particularly strong in the scientific field.

For young children, of course, something simpler than these adult sets will be needed. The latest cyclopedia for young folk is *BRITANNICA JUNIOR* (12 vols.: \$67.50); the work has been severely criticized on many scores, but it is nevertheless a library of highest usefulness for the young. So, too, are the American productions, *COMPTON'S PICTURED ENCYCLOPEDIA* (Chicago: Compton: 15 vols.: \$69.50), and *THE WORLD BOOK ENCYCLOPEDIA* (Chicago: Quarrie: 13 vols.: \$66). Both of these are the work of contributors of high excellence, are elaborately illustrated, and are written in such fashion that the adult as well as the child can read them with interest. In my own youth young people everywhere had *CHAMPLIN'S CYCLOPEDIA FOR YOUNG FOLK*. We read it backward and forward and got most of our miscellaneous information from its two gray-bound volumes. It is reappearing now under the title *NEW CHAMPLIN CYCLOPEDIA FOR YOUNG FOLK* (Holt: \$6 per volume). I still look upon it with tender affection.

## CHAPTER LXXXVIII

### PLAYS FOR SCHOOL PRODUCTION

C. P. of Chicago, Ill., *wants "to find a play with truly American locale, no cast limit, for production in a private school." She feels that the pupils of today being far from romantic minded, would prefer to such fantasy as a Milne or a Barrie might offer, something bearing on their own land and its problems and traits.*

A play that has for many years proved immensely popular with Little Theatre Groups and amateur producers is **THE MAN FROM HOME**, by Booth Tarkington and Harry Leon Wilson. This may not be regarded as possessing a native background except in so far as "they change their climes and not their hearts who roam" since it plays in Europe where the American is thrown into contrast with the foreigners, but it nevertheless is racy of the United States. More recent plays that have repeated among unprofessional groups the success they have had with the professional are Maxwell Anderson's **BOTH YOUR HOUSES**, the 1933 Pulitzer Prize winning play, which is a delightful satirical comedy recounting the progress of a young and idealistic Congressman who attempts to prevent a raid on the Treasury, and **ONCE IN A LIFETIME**, by George S. Kaufman and Moss Hart, a hilarious skit on Hollywood. Mr. Kaufman's earlier play written in conjunction with Marc Connelly, **MERTON OF THE MOVIES**, is another excellent choice for school production, as is a somewhat older satirico-comedy, **IT PAYS TO ADVERTISE**, by Roy Cooper Megrue and Walter Hackett. Mr. Megrue, who died just as he had achieved financial success as well as recognition, turned the shafts of a



kindly if unsparing irony on a national characteristic which at the time he wrote was reaching its heyday. C. P. may also want suggestions of another sort, such plays as John Drinkwater's ABRAHAM LINCOLN, or farces like Wilbur Braun's THE JINX, which is specially popular with young people and excellent for school production, or Christopher Morley's highly entertaining THURSDAY EVENING (to which Longmans, Green hold the rights), an account of what happens when the cook goes out, or Alice Duer Miller's COME OUT OF THE KITCHEN, which has a Virginia setting. With the exception of Mr. Morley's little play all the dramas I have mentioned can be procured in inexpensive editions from Samuel French, whose carefully annotated and excellently arranged trade list I recommend to C. P. This catalogue has the added advantage of citing the royalty that is required for the use of any play it lists.

## CHAPTER LXXXIX

### ENTICING THE YOUNG NON-READER

*Some time ago now J. T. C. of Washington, D. C., wrote me a most charming letter in which she drew a sprightly picture of her three children, fourteen, sixteen, and twelve, who apparently persist in disappointing her own love for literature by maintaining an adamant resistance to reading. They are intelligent, vivacious youngsters, according to her description, with eagerness and vim, but somehow have up to this time failed to respond to exposure to books. Since their mother herself revelled in reading as a child, she is most eager to have them discover the delight which it yields, but she is reconciled to the probability of their not liking such tales as were her own favorites, the novels of Scott, Dickens, Lytton, etc. She thinks perhaps something humorous would capture their interest, and she wants them to form their taste on good literature.*

Probably the small boy doesn't live who can't be enticed into spending hours with a book if that book is TOM SAWYER or HUCKLEBERRY FINN. Mark Twain is one of the writers I should think would be sure fire with boys of the age of J. T. C.'s sons, and if their young sister doesn't like him as much as they do she'll probably be far more enthusiastic than they over Jane Austen's PRIDE AND PREJUDICE. I read that most charming of novels at the age she is now and though I've read it almost every year since that now distant winter have never demoted it from the place in my affections it won then. I wonder how a girl of the present day would take to Frances Burney's EVELINA which I read a year earlier than PRIDE AND PREJU-

DICE and found entrancing. It would be worth trying her out on it anyway, even if she finds it too remote from present-day feminine codes and behavior to win her enthusiasm. Both she and her brothers, to come down to a contemporary author, would probably enjoy Booth Tarkington's *PENROD*, and I have no doubt that they would find Winston Churchill's *RICHARD CARVEL* absorbing reading. Then if they want adventure and excitement there's the long range from Dumas's *THREE MUSKETEERS* and *COUNT OF MONTE CRISTO* through Sienkiewicz's *THE DELUGE* and *PAN MICHAEL*, Lew Wallace's *BEN HUR*, Stephen Crane's *RED BADGE OF COURAGE*, and Stanley Weyman's *UNDER THE RED ROBE* to Kingsley and John Buchan and Anthony Hope. And if J. T. C. wants to keep all three youngsters completely content on a rainy day that forbids sports in the open she might launch them on what probably, thus inaugurated, will be a lifelong habit of detective story reading, by introducing them to the immortal Sherlock Holmes. And Kipling—surely they will never be able to resist the fascination of Kipling. And here I desist, having stuck close to the type of book which I think J. T. C. has in mind to substitute for Scott, Dickens, and Bulwer.

## CHAPTER XC

### ENLARGING THE VOCABULARY

C. H. O., of Birmingham, Mich., *says she has a minor problem on her hands with one of her sons whose instructors feel that his vocabulary is more limited than it should be. She wants to know whether there is a book, outside of a speller, that is designed for the purpose of increasing the number of words youths of different ages should know.*

I suppose it is very difficult at best to decide what constitutes a rich vocabulary and what a poor one, since precision in the use of words may be as effective as variety. But it has often seemed to me that to gauge a child's ability to use language is a peculiarly hard task since so many elements besides command of them enter into his use of words. Especially during the years of adolescence there is a certain shamefacedness, it would seem, on the part of the young in employing nice phraseology; they fear the teasing of their associates if their speech is pruned of the slang and commonplaceness that constitute the average young person's usage; any attempt at metaphor or simile is laughed at as affected or sentimental, and poetic expression is of course anathema. More than once the child whose vocabulary has been prosaic and meagre turns into a conversationalist of charm and distinction as he grows older and overcomes the inhibitions of youth.

When it comes to deliberately cultivating a vocabulary I think that possibly more effective with young children than resorting to a book is interesting them in some of the games which employ words. Anagrams, of course, is an old standby, and there's a game called Verbarium which is popular both

with adults and children. It's extremely simple consisting merely of a long word (Constantinople is a good one to begin on) of which each letter is used in turn, the object being to write within a given number of minutes the greatest possible number of words beginning with each particular letter in succession. The person who at the end has the largest number of words is of course the winner. In a book not long ago issued by the textbook publishers, A. S. Barnes & Company, entitled *SOCIAL GAMES FOR RECREATION*, the authors, Bernard S. Mason and E. D. Mitchell, have included a number of grammar and spelling games which are admirably adapted to increasing the vocabulary.

If, however, C. H. O. is not content—as certainly she will not be—merely to sugarcoat the pill of learning, there is an excellent book to which she can resort, one which is a classic of the schoolroom and has exercised influence over all sorts and conditions of children. This is *WORDS AND THEIR WAYS IN ENGLISH SPEECH* (Macmillan), by James B. Greenough and George Lyman Kittredge, which is “a popular discussion of derivations, foreign influences, metamorphosed words, slang, fashions in language, etc.” It has the supreme virtue of containing frequent flashes of humor. As to the *THORNDIKE-CENTURY JUNIOR DICTIONARY* which made its appearance in 1935, a small girl of whom I know finds it sufficiently entertaining to make it her reading in bed.

## CHAPTER XCI

### ARCHÆOLOGY FOR THE YOUNG

M. P. B., of Tacoma, Wash., *has an eight-year-old grandson who is interested in archæology and sure that he wishes to be a digger when he grows up. She wishes to know whether there is any book for children on excavations of ancient cities, etc.*

Remembering a young friend who had nursed a similar ambition at a tender age, and knowing that now in his college years he has come far enough along the way to be planning a summer in the field, I wrote to ask him the name of the book which in his childhood I had heard he feasted his interest upon. In response to my letter he writes:

The book you refer to (entirely from memory) is *WONDERS OF THE PAST*, in four large volumes, edited by, I am pretty sure, one J. A. Hammerman, and published, I think, by Putnam. It is copiously illustrated, and it is the illustrations I used to pore over rather than reading the text. The texts, however, are short and fairly simple, as I remember. The whole thing is a sort of glorified archæological *National Geographic*.

Two other books which I think M. P. B.'s grandson is sure to enjoy are *EVERYDAY LIFE IN THE NEW STONE, BRONZE, AND EARLY IRON AGES*, and *EVERYDAY LIFE IN THE OLD STONE AGE* (Putnam), both by Marjorie and Charles H. B. Quennell. These, like the other books in their series by the same authors, are lavishly illustrated and full of fascinating material. They are meant for young people but capable of holding the attention of their elders glued to the page. The second of them

has a list of authorities for further reading. Ann Axtell Morris's *DIGGING IN YUCATAN* (Doubleday, Doran) under a thin cloak of fiction presents a vivid picture of Mayan civilization and an exciting account of an archæological expedition. For classical archæology, Eva March Tappan's *THE STORY OF THE GREEK PEOPLE* and *THE STORY OF THE ROMAN PEOPLE* (both Houghton Mifflin) should prove fascinating even to a very young youngster. These give a good description of the life and art of Greece and Rome.

## CHAPTER XCII

### HISTORY FOR THE YOUNG

F. B. G. of Olympia, Wash., asks for suggestions as to books on feudalism and modern European history for young people.

William Stearns Davis's *LIFE ON A MEDIAEVAL BARONY* (Harpers) is full of the description that is always fascinating to young people and presents perhaps more fully than any other single volume a picture of the life of the time. Volumes I and II of *THE HISTORY OF EVERYDAY THINGS IN ENGLAND* (Scribners), by Marjorie and C. H. B. Quennell, covers the feudal period and is rich in illustration and verbal portrayal of the paraphernalia of living in medieval times. This is a work intended primarily for the young but of hardly less interest to their elders. As to modern history, James Harvey Robinson's *OUR WORLD TODAY AND YESTERDAY* (Ginn), done in collaboration with others and actually a series of studies of different phases of the modern period, is an authoritative work not too difficult to make good reading for the young.



## CHAPTER XCIII

### ASTRONOMY FOR THE YOUNG

S. D. H. of Durham, N. C., *is anxious to find a book about the planets and constellations, illustrated and simple, suitable for a boy of nine, and "yet true as to its information."*

The very thing for him is W. Maxwell Reed's *THE STARS FOR SAM* (Harcourt, Brace). Mr. Reed, whose earlier book, *THE WORLD FOR SAM* (Harcourt, Brace), was a Junior Literary Guild selection, wrote both of them for a small nephew of inquiring mind and intelligence enough to justify an exposition which, though not too abstruse for the youthful understanding, was in no way written down to it. The books make interesting reading even for older folk, and should open up fascinating worlds to children. Mr. Reed was at one time a member of the astronomy department of Harvard University, sufficient testimony to the authoritativeness of his work.

## CHAPTER XCIV

### ADVENTURES INTO ART

M. L. B. of Washington, D. C., *wants a list of books for a young girl who is interested in architecture, music, and painting as fine arts.*

I take it for granted that by "a young girl" M. L. B. means someone in her middle teens and therefore mature enough for adult books. For her I suggest the COLLEGE HISTORIES OF ART (Longmans, Green), edited by J. C. Van Dyke, of which the volume on architecture is by Hamlin, that on painting by Van Dyke, and that on sculpture by Marquand and Frothingham. If she wants to pursue her studies further she might read the Everyman's Library edition of Vasari's LIVES OF THE PAINTERS (Dutton) and THE HISTORY OF ARCHITECTURE (Harpers), by S. F. Kimball and G. F. Edgell. Lewis Mumford's STICKS AND STONES (Liveright), a study of architecture, Thomas Craven's MEN OF ART (Simon & Schuster), and Suzanne La Follette's ART IN AMERICA (Harpers) would all prove interesting reading. As for music, she might first get a general survey of its development from such works as Elson's BOOK OF MUSICAL KNOWLEDGE (Houghton Mifflin) and Pratt's HISTORY OF MUSIC (Schirmer), and follow that up with such volumes as A LISTENER'S GUIDE TO MUSIC (Oxford University Press), by Percy A. Scholes, THE ORCHESTRA AND ORCHESTRAL MUSIC (Scribners), by W. J. Henderson, H. E. Krehbiel's HOW TO LISTEN TO MUSIC (Scribners), and Douglas Moore's LISTENING TO MUSIC (Norton).

SCIENCE, RELIGION, PHILOSOPHY, DRAMA



## CHAPTER XCV

### BYPATHS OF SCIENCE

*Mrs. A. M. McA. of Port Arthur, Texas, is attempting to formulate a program for a literary club which wishes to devote its energies to a study of the "bypaths of science." The plan of the club is to present brief surveys of recent findings and improvements in the various fields of science such as physics, chemistry, geology, medicine, aeronautics, railroading, industry, etc. She sends an S. O. S. call for the titles of books which can be used for collateral reading by the intelligent, but non-technically trained, reader.*

The club, before beginning on special fields of science, would, I think, be wise to try to get a bird's-eye view of the general scientific discussions which have been appearing in recent years. Among these are such stimulating and authoritative books as Millikan's *SCIENCE AND THE NEW CIVILIZATION* (Scribners), F. S. C. Northrop's *SCIENCE AND FIRST PRINCIPLES* (Macmillan), J. Langdon-Davies's *MAN COMES OF AGE* (Harpers), and such anthologies as *SCIENCE IN THE CHANGING WORLD* (Appleton-Century), edited by M. Adams, and *SCIENCE TODAY* (Harcourt, Brace), edited by W. Davis. To this number it would be well to add J. W. N. Sullivan's *LIMITATIONS OF SCIENCE* (Viking).

There's no use pretending that the foregoing books, designed though they are for the lay reader and comparatively simple as their discussion is, are not hard going for the novice by whom even the most generally accepted scientific theory is not likely to have been thoroughly assimilated. Yet they are well worth the working over before tackling more special volumes for the light their discussion will shed on the general

field. When they have been read the club might move on to special fields, beginning, perhaps, with astronomy in which some of the most interesting works have been appearing. Eddington's *THE EXPANDING UNIVERSE* (Macmillan), Sir James Jeans's *THE UNIVERSE AROUND US* (Macmillan), which is simple and up-to-the-minute and in an appendix contains instructions for locating the heavenly bodies, and the same author's *THE STARS IN THEIR COURSES, THE MYSTERIOUS UNIVERSE, and THROUGH SPACE AND TIME* (Macmillan)—these are works by outstanding scholars.

I am afraid I have put the cart before the horse in beginning with astronomy instead of physics. On second thought I don't know whether I have or not, and only feel that the two are so inextricably interwoven that in order to understand either both must be studied. The club members might, then, either before or after taking books on astronomy, read for physical science Eddington's *THE NATURE OF THE PHYSICAL WORLD* (Macmillan), which is an illuminating and at times brilliant popular exposition of such abstruse subjects as relativity; or the brief and delightful exposition of Paul R. Heyl in his *NEW FRONTIERS OF PHYSICS* (Appleton-Century). Passing from physics to geology there is William H. Hobb's *EARTH FEATURES AND THEIR MEANING* (Macmillan), recently revised and a standard introductory work, and Kirtley F. Mather's *OLD MOTHER EARTH* (Harvard University Press), a collection of informal discussions.

Moving on to anthropology, there are two volumes which ought to prove of great interest—Clark Wissler's *MAN AND CULTURE* (Crowell) and Franz Boas's *ANTHROPOLOGY AND MODERN LIFE* (Norton). For medical science the club would find fascinating reading Howard W. Haggard's *DEVILS, DRUGS AND DOCTORS* (Harpers), the story of the science of healing from medicine man to doctor, Logan Clendening's *BEHIND THE DOCTOR* (Knopf), and H. E. Sigerist's *GREAT DOCTORS*

(Norton). In the realm of ornithology there are two books which make interesting reading, Constance Rourke's AUDUBON (Harcourt, Brace) and Donald Culross Peattie's GREEN LAURELS (Simon & Schuster), also a biography of the great naturalist. The late Sir J. Arthur Thomson's BIOLOGY FOR EVERYMAN (Dutton), a work which was seen through the press by Dr. E. J. Holmyard after the author's death, has now been published. These two stout volumes contain a graphic survey of life in its manifold manifestations, beginning with the amoeba and advancing to man, and present discussion of the great problems of biology such as heredity, evolution, sex, etc. They constitute, to be sure, a reference or textbook but one which opened at random yields anywhere delightful reading. Another panoramic volume of large interest is C. C. Furnas's THE NEXT HUNDRED YEARS: THE UNFINISHED BUSINESS OF SCIENCE (Reynal & Hitchcock).

If the club wants to spend some time on chemistry its members might well get some background by reading Holmyard's MAKERS OF CHEMISTRY (Oxford University Press) and Edwin E. Slosson's CREATIVE CHEMISTRY (Appleton-Century). And if it wants collateral reading on mathematics there is a popular study of fundamentals by one of the most eminent men of the present in that field in Alfred N. Whitehead's AN INTRODUCTION TO MATHEMATICS (Holt), and a stimulating work, if the club members are ready to buckle down to hard thinking, in Tobias Dantzig's NUMBERS, THE LANGUAGE OF SCIENCE (Macmillan). Even my completely unmathematical mind found what I read of this book absorbing.

Finally, since I cannot take the space at present to follow my subject into other fields of science, merely to include aviation concerning which Mrs. A. M. McA. inquires specifically, I add to the foregoing list A HISTORY OF AERONAUTICS (Harcourt, Brace), by G. E. Charles, H. Vivian and W. Lockwood Marsh.

## CHAPTER XCVI

### BOOKS FOR RELIGIOUS DISCUSSION

J. L. J. of Millerton, N. Y., *in behalf of a small group of young women which meets as a Sunday School class, asks for suggestions for books which might be used for the basis of discussions among the circle. They are particularly interested, she says, in Christianity as a way of life, and in the connection of religion with science and social progress. And she wants, too, the title of a book dealing with the history of religions and of one on comparative religion.*

John Dewey's *A COMMON FAITH* (Yale University Press), which recently appeared, and which J. L. J. suggests herself, certainly ought to be on her list as ought, also, Millikan's *EVOLUTION IN SCIENCE AND RELIGION* (Yale University Press) concerning which she inquires. The former is a brief but eloquent book, admirably adapted to the lay reader and stimulating as is everything Dewey writes; the latter is by one of the leading physicists of the day. If J. L. J. and her group wish to take up an older work and one which will mean some stiff application, they might turn to Balfour's *FOUNDATIONS OF BELIEF* (Longmans, Green), a collection of essays notable for the intellectual subtlety and literary ability which no less distinguished the English statesman than his political acumen. Another book, published some years ago but reissued several times, William S. Hocking's *THE MEANING OF GOD IN HUMAN EXPERIENCE* (Yale University Press), should prove fruitful reading. It is an attempt to discover the foundations of religion and to present important trends of philosophical thought as they shape and condition religion. Bernard Iddings



Bell's UNFASHIONABLE CONVICTIONS (Harpers) and Irwin Edman's THE CONTEMPORARY AND HIS SOUL (Viking) should be precisely the sort of books to stimulate discussion, and J. L. J.'s "little group of serious thinkers" should find RELIGION AND THE MODERN WORLD (Stokes), by J. H. and J. J. Randall, a further springboard to debate. Eddington's SCIENCE AND THE UNSEEN WORLD (Macmillan) is still another book they should read, and, of course, they should not forget William James's fascinating VARIETIES OF RELIGIOUS EXPERIENCE (Longmans, Green). As to the history of religion and comparative religion there is that book so immensely popular a few years ago, designed for the general reader and too rapid a survey to be more than an introduction to its subject, Lewis Browne's THIS BELIEVING WORLD (Macmillan), and such more scholarly works as George A. Barton's RELIGIONS OF THE WORLD (University of Chicago Press) and Reinach's ORPHEUS—A HISTORY OF RELIGION (Liveright).

## CHAPTER XCVII

### CULTURAL ASPECTS OF THE BIBLE

R. L. D. of Concord, N. H., *wants suggestions for a class in a church school. Her group is particularly interested in the cultural aspects of the Bible, and would like to do some reading along these lines. By "cultural aspects" she means to imply "as much of the literary as is possible without too much historical data."*

I think any of the following books should prove suitable for her purpose: CREATIVE RELIGIOUS LITERATURE (Macmillan), by Arthur Jerome Culler, which discusses the Bible as literature in comparison with the general literary heritage of the world, and rakes it for folk songs, myths, short stories, poetry, etc. The book contains useful bibliographies. THE ENGLISH BIBLE AS LITERATURE (Houghton Mifflin), an excellent work by Charles Allen Dinsmore, presenting criticism, interpretation, etc., and making a study of the language and style of the Scriptures. LITERATURE IN THE BIBLE (Macmillan), by George Sprau, the first three chapters of which deal with the Bible in general and the history of the Jews, while the remaining take up the successive books of the Bible. R. L. D.'s friends might start with Quiller-Couch's On Reading the Bible, a chapter in his ART OF READING.

## CHAPTER XCVIII

### TEXTBOOKS ON SOCIOLOGY

Two correspondents, moved by but a single thought, ask for books on sociology.

Mrs. C. A. S. of Wichita Falls, Texas, *would like some work which can be "used in a course in sociology to serve as a foundation for this subject,"* and H. C. K. of Grosse Pointe Park, Mich., *"is interested in a book which tells of the origin of society; something which tells all about it, how it started, how it is carried on today, and how people enter into it."*

"Societal evolution," as Mr. Keller calls it, is so important a subject, and my own knowledge of it so poor a reed to lean on, that rather than trust to the titles I might in my ignorance have ill chosen, I wrote for advice to Mr. Henry Pratt Fairchild. I turned to him since I regarded his authority as outstanding, and so, of course, my search ended where it had begun when I discovered for myself that one of the most satisfactory recent works on sociology to come from the press is Mr. Fairchild's own *GENERAL SOCIOLOGY* (Wiley). From what I know of its author's writing I can say without fear of mistake that the book must be pleasant as well as highly informative reading. It is more comprehensive in scope than other textbooks, particularly with respect to its inclusion of the sociological aspects of economic life. Rather out of regard for Mr. Fairchild's modesty than because I think it necessary to quote other titles than his own I print the following paragraph from his letter:

Excellent titles in this field are Frederick E. Lumley's *PRINCIPLES OF SOCIOLOGY* (McGraw-Hill). This book is written in a genial vein. The author gives evidence of wide reading in many fields, and draws his illustrations from a refreshing variety of sources. *OUTLINES OF SOCIOLOGY*, by Gillin and Blackmar (Macmillan) is one of the standard texts, somewhat more technical and prosaic. *SOCIETY, ITS STRUCTURE AND CHANGES* (Long & Smith), by R. M. MacIver, is perhaps the best of the books written from the somewhat philosophical point of view.

## CHAPTER XCIX

### SUGGESTIONS FOR A LIBRARY OF PHILOSOPHY

W. C. L. of Closter, N. J. *has assembled what he considers a small but choice library, and is now anxious to develop two branches of it. "I want to build up," he says, "a complete section devoted to philosophy and psychology," and asks for a few of the more elementary titles which ought to be included in it.*

Since W. C. L.'s library seems to be a serious undertaking, destined for permanence and no mere haphazard gathering of books to fit the fads of the moment, I felt it needed the advice of an expert and so threw myself for assistance on the ever ready kindness of Professor Joseph Jastrow. He, with the modesty of the scholar, says there is no way of making a really representative collection of works in philosophy since of the dozens of classes of books in that field one is properly devoted to surveys, another to introductory texts, and a third to original and creative contributions, and all are subject to the course of history. He suggests, however, that W. C. L. add John Dewey's *HOW WE THINK* (Heath) and *HUMAN NATURE AND CONDUCT* (Holt) to the batch of books he has already placed on his shelves. As to psychology he says:

The one book dealing with history is Gardner Murphy's *HISTORICAL INTRODUCTION TO MODERN PSYCHOLOGY* (1933). For *general psychology*, Gardner Murphy's book with that title. Of similar value, each distinctive, are Hollingworth's *GENERAL PSYCHOLOGY*, and, stressing the experimental side, R. H. Wheeler's *THE SCIENCE OF PSYCHOLOGY*, 1929. Also very readable accounts are by Woodworth,

and Daniel B. Leary (*Modern Psychology*); *THE STORY OF SCIENTIFIC PSYCHOLOGY*, by Adalbert Ford; *GREAT EXPERIMENTS IN PSYCHOLOGY*, by Garrett; and (for liveliness) Adams: *PSYCHOLOGY OR SUPERSTITION*. Also *THE MEANING OF PSYCHOLOGY*, by C. K. Ogden, and a good compilation of selections by Robinson called *READINGS IN GENERAL PSYCHOLOGY*. Of the divisions of Psychology, it is sufficient to mention the abnormal. Murphy, Hollingworth, Fisher, and Bridges, are representative in this field. For Educational and Applied Psychology, Poffenberger. For Social Psychology, representative books are by Allport, Ewer, McDougall, and Dunlap. For a text, I would suggest Coleman and Commins as a simplified version.

Of the other classes of books dealing with special fields there is no end. The books (above cited) of Leary and of Coleman and Commins contain the most accessible bibliographies. They are good lists for all purposes.

## CHAPTER C

### A PROGRAM ON THE DRAMA

"My club," writes E. S. of Weehawken, N. J., "desires a list of recent books—biographical sketches, plays, collections of plays, and other books that women may need in a reading and discussion course on 'Dramatists of Today.' "

Dodd, Mead & Company bring out each year for Burns Mantle a volume entitled THE BEST PLAYS OF ——. A yearbook of the drama, it presents a survey of the theatrical season in New York, Philadelphia, Chicago, and southern California, and contains excerpts from ten of the leading plays of the foregoing season. Rather than to use these plays in their truncated form, however, it would be well to select some few of the recent successes and read and discuss them in their totality. There are, for instance, Maxwell Anderson's MARY OF SCOTLAND (Doubleday, Doran), a play interesting whatever you may think of its author's interpretation of the character of the unfortunate Stuart queen, and YELLOW JACK (Harcourt, Brace), by Sidney Howard and Paul De Kruif, which such critics as Brooks Atkinson of the *New York Times* hailed as introducing a new and invigorating quality into our contemporary drama; Sidney Kingsley's MEN IN WHITE (Covici-Friede), winner of the Pulitzer Prize, and like YELLOW JACK using medicine as a pivot to its action; and Sean O'Casey's WITHIN THE GATES (Macmillan), which despite its frequent sensationalism and occasional hysteria, is in poetic concept, stretches of moving and beautiful discourse, and sincere if sometimes fumbling handling of spiritual problems, a highly interesting work. There is, too, though it is hardly fair to dis-

cuss it apart from its setting and musical accompaniment, Gertrude Stein's *FOUR SAINTS IN THREE ACTS* (Random House). A recent play, propagandist in intention but good theatre nonetheless, is Albert Maltz's *BLACK PIT* (Putnam), the portrayal of a mining group. With it might be bracketed another propagandist play, *STEVEDORE* (Covici-Friede), by Paul Peters and George Sklar, the action of which is concerned with a race riot in New Orleans.

The club, I think, would find that the foregoing plays constituted some of the more outstanding offerings of the recent stage so far as America is concerned. I have confined the list to this country, though there is one collection of foreign plays, which, if the group wishes to go further afield, it would certainly find interesting; that is *SIX SOVIET PLAYS* (Houghton Mifflin), edited by Eugene Lyons. Here, in more or less challenging form, is an illuminating footnote to contemporary Russia. But E. S. wants something besides plays themselves. Her club would doubtless enjoy John Mason Brown's *LETTERS FROM GREENROOM GHOSTS* (Viking), a work in which Mr. Brown deftly carries on an interchange of correspondence between playwrights and dramatic critics of the past and those who might be presumed to have affinity with them in the present.



## CHAPTER CI

### THE DEVELOPMENT OF THE DRAMA

J. W. N. of St. Albans, Vt., *wants* "an authentic text, concise, and complete in one volume, of the development of the drama in English, and suggestions as to books on the drama of France, Germany, and Russia with a list of the most characteristic and finest plays of these countries. Also a book stressing particularly the theatre in Shakespeare's time.

Benjamin Brawley's A SHORT HISTORY OF THE ENGLISH DRAMA (Harcourt, Brace), will, I think, meet the first of J. W. N.'s requirements. As to the second, Barrett H. Clark's A STUDY OF THE MODERN DRAMA (Appleton), supplemented by Brieux's THREE PLAYS (Brentano) and Rostand's CYRANO and CHANTECLER (formerly Duffield); Sudermann's MAGDA (French) and THE JOY OF LIVING (Scribners), Hauptmann's plays (Viking), and Schnitzler's ANATOL AND OTHER PLAYS (Modern Library), and the plays of Chekhov, Ostrovsky, and Andreiev (all published by Scribners) ought at least to start him to his goal. There is a vast amount on the theatre of Shakespeare's day, but perhaps a work like A. H. Thorndike's SHAKESPEARE'S THEATER will suffice for his needs.

## CHAPTER CII

### THE RUSSIAN THEATRE OF TODAY

E. D. of Storrs, Conn., *is anxious to secure translations of Russian plays. He is looking for representative nineteenth century plays, and wants particularly to know whether any material is available on the present-day theatre in Russia.*

The Drama Book Shop, 48 West 52nd Street, New York City, has or can get all translations of representative nineteenth century Russian plays. It recommends especially for anyone interested in the Russian theatre MASTERPIECES OF THE RUSSIAN DRAMA (Appleton-Century: \$7.50), by George Rappall Noyes. This contains Fonvizin's "The Young Hopeful," Griboyedov's "Wit Works Woe," Gogol's "The Inspector," Turgeniev's "A Month in the Country," Ostrovsky's "The Poor Bride," Pisemsky's "A Bitter Fate," Tolstoy's "The Death of Ivan the Terrible" and "The Power of Darkness," Gorky's "Down and Out," Chekhov's "The Cherry Orchard," Andreiev's "Professor Storitsyn," and Mayakovsky's "Mystery Bouffe."

There have been no recent books of importance upon the Russian theatre, according to the Drama Book Shop, and the older works are, of course, hopelessly out of date. Magazine articles are more plentiful. Among them E. D. might find interesting reading in "Soviet Theatres in 1933," by Marie Seton, which appeared in the issue of *Theatre Arts Monthly* for April, 1933; and in two earlier articles, one of which appeared in the same periodical, "The Theatrical Olympiad in Moscow" (Dec. 1930), by Anna Louise Strong, and the other of which, "The Russian Theatre," by John Mason Brown, was pub-

lished in the *Atlantic Monthly* for January, 1929. There is an interesting account of the Russian theatre of the immediate present in the chapter on Art in Maurice Hindus's **THE GREAT OFFENSIVE.**



AROUND THE WORLD



## CHAPTER CIII

### TRAVEL THROUGH THE CENTURIES

*A literary club [writes E. P. C. of Athens, O.] decided rather impetuously to study the literature of travel for a year. The committee on programs had not foreseen this, intending that the ladies should choose some such refined subject as Modernism in Art. But that day the sun was shining and all the gutters were running brooks. So we shall travel.*

And E. P. C. goes on to say that the club's interpretation of the literature of travel is an assemblage of the great tales of adventurers and travellers, beginning with the ODYSSEY and advancing through Marco Polo and John Mandeville. I'll take on where she left off, but first I want to safeguard myself against the protests of those who will object to my omissions by stating that I am not attempting a list that in any way pretends to be comprehensive, that it is not even a list of the "best" books, but simply of a few volumes that have generally been acknowledged to be among the classics of travel.

First, of course, since Marco Polo and John Mandeville are out of the way, I come to that great chronicler who in the sixteenth century collected records of many voyagers, and edited and published them with such success that they went into several editions in his lifetime, Richard Hakluyt. His complete works, with an introduction by John Masefield, are to be had in the Everyman's Library edition (Dutton), and belong in every library of travel. Along toward the last quarter of the next century came an English traveller who wrote much and voluminously, and who was widely read in his time. Of his many works Arthur Young's TRAVELS IN FRANCE AND

ITALY (Everyman's Library) is almost the only one in print today, but that is well worth the attention of students of travel. Young's principal interest was in agriculture, and the rural aspects of the lands through which he journeyed claimed a large part of his attention. While he was writing, the English-speaking world was reading with avidity the works of another British traveller, Mungo Park. Park was the discoverer of the Niger, and his TRAVELS IN AFRICA (Scribners) roused widespread interest just as in the nineteenth century the records of Stanley and Livingstone found a great public. If the club having read these annals of hazardous adventure is ready for something less heroic, it might turn to George Borrow's LAVENGRO and ROMANY RYE (Everyman's Library) with their gypsy lore and their general philosophical reflection on what passed before the wayfarer, or to Kinglake's EÖTHEN (Lippincott), letters written home on a tour of the East in 1840, or to Darwin's VOYAGE OF THE BEAGLE (Appleton). This voyage Darwin himself accounted "by far the most important event in my life, and [it] has determined my whole career." Macmillan has brought out the complete text of the manuscript journal of the voyage, edited by the great scientist's granddaughter, under the title A DIARY OF THE VOYAGE OF H. M. S. BEAGLE. I've been looking through it, and can vouch for its being full of interest. If the curiosity of the club is awakened in regard to South America by this book, and if it wants to read more on that continent, it will find delightful matter in Viscount Bryce's SOUTH AMERICA (Macmillan) and Cunninghame Graham's A BRAZILIAN MYSTIC (Dodd, Mead). I had almost forgotten to mention, as I went my way from the past to the recent present, that American classic of travel which remains one of the few of its author's books still read today, Bayard Taylor's VIEWS AFOOT (Putnam), a record of wanderings which in its day was immensely popular and which did much to rouse the desire of Americans to



travel in Europe. I mustn't forget either to mention the works of such foreign visitors to the United States as Mrs. Trollope, with her DOMESTIC MANNERS OF THE AMERICANS (Dodd, Mead) and Harriet Martineau with SOCIETY IN AMERICA (now out of print). I've come skipping along through famous names, I now realize, without noting Stevenson's TRAVELS WITH A DONKEY and AN INLAND VOYAGE, or Dickens's AMERICAN NOTEBOOKS, or Hawthorne's OUR OLD HOME and FRENCH AND ITALIAN NOTEBOOKS, or Mark Twain's INNOCENTS ABROAD (Harpers). But then, as I said in the beginning, I'm not attempting to be inclusive, or even selective in any critical sense, but merely to put down a few outstanding titles. I've not quite finished with those yet, for I can't omit mention of Doughty's TRAVELS IN ARABIA DESERTA (Liveright), Tomlinson's THE SEA AND THE JUNGLE (Harpers), and T. E. Lawrence's REVOLT IN THE DESERT (Doubleday, Doran), which, though not a travel book in the ordinary understanding of the term, is a grand portrayal of peoples and region.

## CHAPTER CIV

### A MEDITERRANEAN TOUR

E. F. H. of East Hartwick, Vt., *who is one of a committee to draw up a program for a women's club covering a possible Mediterranean trip, wishes information on the places generally included in the itinerary for such a journey.*

Time and money would dictate, of course, the nature and extent of such a cruise, for surely inclination would lead all prospective travellers into exploring all possible sections of the Mediterranean littoral. The most usual itinerary, however, omits certain of the islands which I am about to include simply because they hold out too delightful a prospect to ignore, and does not, of course, include all of the larger ports which are touched at some by one and others by another line of ships. As general preparation for the tour E. F. H.'s club might read *ON MEDITERRANEAN SHORES* (Little, Brown), by Emil Ludwig (yes, the Ludwig of Napoleonic repute), which sets out from Genoa, crosses to Tunis, proceeds to Capri and Sicily, traverses Egypt, goes to Constantinople, from there across Asia Minor to Palestine, and winds up the trip at Venice after having stopped at Greece. This might be supplemented by the more guide-like *NEW MEDITERRANEAN TRAVELLER* (Revell) of Daniel E. Lorenz, and capped with Paul Wilstach's *ISLANDS OF THE MEDITERRANEAN* (McBride). I don't mention Baedeker's *ROME AND SOUTHERN ITALY, WITH EXCURSIONS TO SARDEGNA, MALTA, TRIPOLI, AND CORFU* (Scribners), since that is like saying that bread is the staff of life.

There are several general volumes which make good reading

for anyone contemplating a visit to the Mediterranean world. I give them here without regard to the order of ports of call. It is a good many years now since I was in Greece (that most marvellous of lands where the beauty of nature makes understandable the beauty that ancient Athens produced), but I believe the best book upon it is still the work we were reading then, *GREEK LANDS AND LETTERS* (Houghton Mifflin), by Francis G. and Anne C. Allinson, which combines in happy chronicle descriptions of place and people with archæological and historical facts. More recently there has appeared another excellent volume, Ernest A. Gardner's *GREECE AND THE AEGEAN* (McBride) with which might be read George Horton's *HOME OF NYMPHS AND VAMPIRES* (Bobbs-Merrill), a description of the Aegean Islands. An authoritative book on Greece is Professor La Rue van Hook's *GREEK LIFE AND THOUGHT, A PORTRAYAL OF GREEK CIVILIZATION*, published by the Columbia University Press. And now to leave Greece, there is for Turkey that illuminating and artistic volume, H. G. Dwight's *CONSTANTINOPLE SETTINGS AND TRAITS* (Harpers). Travel books wear the garb of literature in Norman Douglas's *OLD CALABRIA* (Dodd, Mead) and D. H. Lawrence's *SEA AND SARDINIA* (Viking), while the tourist who wants insight into history and customs will find illuminating matter in André Maurel's *A FORTNIGHT IN NAPLES* (Putnam) and Amelia Bregdova's *SARDINIAN SIDESHOW* (Dutton), a portrayal of life among the peasantry, and of the landscape, the art, and the traditions of one of the lesser known parts of the Mediterranean lands. Upon the more familiar ones, there is, of course, a large literature. Such books as Douglas Goldring's *THE FRENCH RIVIERA* (Farrar & Rinehart) and his *GONE ABROAD* (London: Chapman), which deals mainly with Italy and the Balearic Isles; *THE WAYFARER ON THE RIVIERAS* (Houghton Mifflin), an informal handbook that finds room for more than the usual guidebook information, and Herbert

Adams Gibbons's *RIVIERA TOWNS* (McBride) will all furnish the prospective traveller interesting reading.

E. F. H. does not state that her club is interested in the fiction which introduces Mediterranean scenes but it occurs to me that it might please her associates to dip into a few of the novels that have such background to lend color to their stories. That book, for instance, so popular with the oldest generation when it was young, Joseph H. Shorthouse's *JOHN INGLESANT* (Macmillan), takes Naples for part of its scene; Conrad's *UNDER WESTERN EYES* and *SUSPENSE* (Doubleday, Doran) play in Genoa; Francis Marion Crawford's *STRADELLA* (Macmillan), a best seller of a past day, is set in Sicily, as are also Giovanni Verga's *CAVALLERIA RUSTICANA AND OTHER STORIES* (translated by D. H. Lawrence and published by Harcourt, Brace) and *LITTLE NOVELS OF SICILY* (Boni). Conrad's *THE ARROW OF GOLD* (Doubleday, Doran) has for locale the city of Marseilles, and, not to forget the greatest writer of them all, Boccaccio's *AMOROUS FIAMETTA* takes place in Naples. There recently appeared an interesting novel by Vincent Sheean of *PERSONAL HISTORY* fame which plays in Naples during the period of the ill-fated Jacobin Revolution of 1799 when Lady Emma Hamilton and Lord Nelson were powerful influences at the Neapolitan court. *SANFELICE* (Doubleday, Doran) takes its title from its heroine who, like all the other characters in the book, was a historical personage.

## CHAPTER CV

### CATHEDRALS OF ENGLAND

H. C. of Clayton, N. Y., is *planning a bicycle tour of England this summer and wants to lay in some information on the cathedrals of the land.*

It's entirely off the record and not what he wants at all, and very probably wouldn't appeal to the masculine taste at any rate, and possibly might even prove sentimental and thin to my own present interest, but just for old lang syne and the love I bore it in my youthful days I can't refrain from mentioning Kate Douglas Wiggin's gay little tale, *A CATHEDRAL PILGRIMAGE* (Houghton Mifflin). In my affectionate remembrance it lingers as a charming bit of fooling set against the background of cathedral and close, and the sort of story to put one in the mood for journeying to the great religious shrines. Nor can I think of English cathedrals without having rise before my mind's eye Canterbury as David Copperfield first saw it, thus getting a glimpse of the town in the mellow light in which Dickens's fancy bathed it. But of course it's not fiction but factual information that H. C.'s in search of, and I'm wasting his time in indulging myself in useless enthusiasm. So to business.

The most recent book I have seen on the subject is *THE CATHEDRALS OF ENGLAND* (Scribners), by Harry Batsford and Charles Fry, which, in the words of the Preface, "is intended first and foremost as a compact pictorial review of the cathedrals, with a brief account of each, written as simply and concisely as possible." The book is lavishly illustrated and contains plans of the leading edifices, and a map showing their

geographical position. It includes the recent "parish-church cathedrals" and the modern cathedrals of Truro, Liverpool, and Guildford. A useful work, rendered attractive by reason of its beautiful photographs, it boasts a Foreword by Hugh Walpole, who comes by his interest in cathedrals by way of his Archbishop father. Another useful book, or rather brace of useful books, is published by Macmillan, in *CATHEDRAL CHURCHES OF ENGLAND* and *THE CATHEDRAL CHURCH OF ENGLAND*, the first by A. H. Thompson, the second by W. B. Tuthill. Still other volumes are Helen Pratt Marshall's *CATHEDRAL CHURCHES OF ENGLAND* (Dodd, Mead) and Ditchfield's *CATHEDRALS OF GREAT BRITAIN* (Dutton). If H. C. wants something more than the general description which the intelligent traveller usually desires for background for a cathedral tour, he can turn to Bond's *ENGLISH CATHEDRAL ARCHITECTURE FROM THE ELEVENTH TO THE SIXTEENTH CENTURY* (Oxford University Press), one of the authoritative works in its field.

## CHAPTER CVI

### THE BALKAN STATES

L. C. C. of Montclair, N. J., *writes in behalf of a club of thirty-six women who take an afternoon every two weeks for the study of some topic of interest. The club has chosen for its next season the subject of the Balkan States, and wishes aid in the preparation of its program.*

I never see the Balkan States alluded to but I think of Kipling's correspondent in *THE LIGHT THAT FAILED* who with the persistence of a Cato declaring that Carthage must be destroyed reiterated his belief that there would be trouble in the Balkans. All conversational roads for him led to that statement. Well, there has been trouble in the Balkans that set the world afire since Kipling penned his novel, and the nations still sit on tenterhooks every time some fresh disturbance blows up from that quarter. By way of getting a general survey of the region and its problems before proceeding to the individual countries which constitute it, the club might read *THE NEW BALKANS* (Harpers), an excellent and highly informative book by Hamilton Armstrong, editor of *Foreign Affairs*, and in order to familiarize itself with its earlier annals it would do well to read Ferdinand Schevill's *A HISTORY OF THE BALKAN PENINSULA* (Harcourt, Brace), a work as interesting as it is authoritative. Having thus broken the ground, it could take up the Balkan countries one by one. For the older Turkey it would find illuminating, if it can get hold of the book from some library (it is out of print, I believe), H. G. Dwight's *CONSTANTINOPLE SETTINGS AND TRAITS* (Harpers), and for the more recent period Halidah

Adib's *TURKEY FACES WEST* (Yale University Press). They would find interesting, too, Demetra Vaka's *HAREMLIK*, pages from the life of Turkish women, and *UNVEILED LADIES OF STAMBOUL* (both Houghton Mifflin). No country among the Balkans can furnish excuse for more fascinating reading than Serbia with Michael Pupin's *FROM IMMIGRANT TO INVENTOR* (Scribners) and Louis Adamic's *THE NATIVE'S RETURN* (Harpers) to fall back on. As for Rumania, there is J. S. Roucek's *CONTEMPORARY ROUMANIA AND HER PROBLEMS* (Stanford University Press) and the Princess Marthe Bibesco's charming account of peasant life in *ISVOR: THE COUNTRY OF WILLOWS* (Stokes), and for Albania, *PEAKS OF THALA* (Harpers), by Rose Wilder Lane. *WHERE EAST IS WEST: LIFE IN BULGARIA* (Houghton Mifflin), by Henrietta Leslie, and *TO THE LAND OF THE EAGLE* (Dutton), a sympathetic sketch of little Montenegro (this last, alas! out of print), complete the tale of the Balkans.



## CHAPTER CVII

### MALTA, GREECE, AND OTHER LANDS

F. L. McK. of Cambridge, Mass., *wants reading that will prove of assistance to a prospective traveller in Malta, Greece, Istambul, Smyrna, and Leghorn.*

It's remarkable when it comes to the lesser travelled places how little of an authoritative nature is to be found upon them. Take Smyrna, for example. I went through an enormous list of books upon it, and the most promising works that I could find that devoted much space to it were a measly two, Walter Hawley's ASIA MINOR (London: Lane), in which Smyrna was merely an incident of a much broader survey, and that now antiquated book, Bayard Taylor's THE LANDS OF THE SARACENS (Putnam). Most of the literature specifically on Smyrna is in French, though of course plentiful allusion and brief description of it is to be found in the many volumes of travels in Asia Minor. And then Leghorn! Leghorn, which with today's cartwheel hats is again becoming so familiar a name to feminine ears. Apparently its straw industries are not sufficient to make it an attraction for the globe-trotter and a diligent search failed to reveal any books in English devoted to its attractions for the traveller. There are consular reports and similar studies but nary a volume of general descriptive character could I find. Perhaps F. L. McK. remembers an article by Hervey Allen entitled "The Sources of Anthony Adverse" which the *Saturday Review of Literature* printed in 1934. If she does she may recall Mr. Allen's statement that he went to a life of Nelson for information on the city and there found how the great admiral evacuated the English from it

during the Napoleonic Wars, when "there were many English factories and Scotch merchants of sorts." (If she hasn't read ANTHONY ADVERSE as yet here's another reason for doing so.) Mr. Allen further states that he drew the material on Leghorn which he used for his novel in part from Francesco Pera's CURIOSITA LIVORNESI MEDITE O RARE, and from another Italian work entitled LIVORNO, CON 149 ILLUSTRAZIONI. Now if F. L. McK. asks me where Mr. Allen got those books I can only say I don't know, and further remark that I don't blame her a bit if she feels as Bella Wilfer did when, on finding THE COMPLETE BRITISH HOUSEWIFE starting a recipe with "take a salamander," she flung the book across the room exclaiming "Oh, you donkey!"

Since I don't feel that I've been much help on Leghorn, I turn with a sigh of relief to Istanbul. First of all I think it would be wise if F. L. McK. were to read Halidah Adib's TURKEY FACES WEST (Yale University Press), so as to orient herself, as it were, toward the nation. When she's read that Turkish women are forsaking the veil and entering into feminist and civic activities, and that general conditions are radically changed of late years, she can turn back the clock and still find both delight and instruction in that lovely volume of H. G. Dwight's, CONSTANTINOPLE (Harpers), published before the war and modernism had set their seal upon the city. Then there's Princess Bibesco's EIGHTH PARADISE (Dutton), and G. W. Edwards's lavishly illustrated CONSTANTINOPLE: ISTAMBOUL (Penn Publishing Co.) to amplify her gleanings. The Outward Bound Library, put out by Dent of London, contains a volume entitled MALTA AND CYPRUS, by Gladys Peto (to pass on to the next country on F. L. McK.'s list) and there is a section on the island in Henry James Forman's GRECIAN ITALY (Boni & Liveright). I've never been to Malta so I can't speak with authority of Mr. Forman's pages upon it, but I do know that I read his chapters on Sicily

with a vivid resurging of enthusiasm for the magnificent landscape of that island of contrasts, and with renewed delight in the recollection of its picturesque people, its lovely ruins, its high carts gay with Biblical decorations and drawn by donkeys incredibly diminutive to be pulling along the heavy load of human freight they always haul, its orange blossoms and hedges of climbing geranium, its desolately gloomy sulphur regions and its lustrous seas. As for Greece I read with lively enjoyment when I was there *GREEK LANDS AND LETTERS* (Houghton Mifflin), by Francis G. and Anne Allinson, of which a new edition was issued not so long ago. Just recently there appeared *GREECE AND THE AEGEAN* (McBride), by Ernest A. Gardner, emeritus professor of archæology of the University of London, a volume which adds to its chapters on Greece proper and the islands, others on the coast of Asia Minor, and Constantinople.

## CHAPTER CVIII

### SCANDINAVIAN COUNTRIES

Mrs. R. W. T. of Bedford, Iowa, *wants a list of recent books, both travel and fiction, on the Scandinavian countries.*

The best book on Sweden to have appeared for the general reader is Agnes Rothery's SWEDEN: THE LAND AND THE PEOPLE (Viking). It has excellent chapters on the life and customs of the country in addition to general description, and has, too, a comprehensive bibliography. The most illuminating one on the economic aspects of the country and one which has pertinence for American readers, is Marquis Childs's SWEDEN: THE MIDDLE WAY (Yale University Press), a study of the coöperatives. These are ideal books for the prospective traveller.

There doesn't seem to be anything as recent on Norway or Denmark, but C. Holland's DENMARK: ITS LAND AND ITS PEOPLE (Dodd, Mead) and S. J. Beckett's FJORDS AND FOLK OF NORWAY (Dodd, Mead) ought to fill the bill for those countries. Ruth Bryan Owen, former American minister to Denmark, some years ago took a group of young people to that country, and afterward recorded their travels in DENMARK CARAVAN (Dodd, Mead). Her volume while primarily intended for youthful readers, is yet one that might be consulted with pleasure by their elders. If I were Mrs. R. W. T. I'd read Selma Lagerlöf's MEMORIES OF MY CHILDHOOD (Doubleday, Doran), to revert to Sweden for a moment, just by way of catching some of the feeling of life in that country as it was lived by a sensitive child brought up in cultured and comfortable surroundings. Of course of her novels it's un-

necessary to make mention. If Mrs. R. W. T. wants a recent Swedish novel she might read Gösta Larsson's OUR DAILY BREAD (Vanguard), in which the daily life of a working-man's family in a small town is pictured. For Norway there's a new Knut Hamsun, THE ROAD LEADS ON (Coward-McCann), more chronicles of Segelfoss in Hamsun's best vein, and Ronald Fangen's fine DUEL (Viking) in which, however, the background is of less importance than the psychological conflicts it portrays. Alas, I don't know any immediately recent novel of Denmark.

## CHAPTER CIX

### SO YOU'RE GOING TO THE ORIENT

Not many days ago at a luncheon the conversation, having disposed of the mayoralty candidates and the World Series, and the latest movie, veered to the Orient. Mr. Owen Lattimore, author of an excellent book, *MANCHURIA, CRADLE OF CONFLICT* (Macmillan), and just back from China after four years in the midst of its turmoil, became the target of questions. No, he said, the foreigners in Peking did not go about in fear of their lives, but rather spent their time worrying about the safety of their relatives in Chicago. Certainly there was no such thing as security for the Chinaman; he lived his days on the edge of disaster, with death or assault or impoverishment threatening at any moment. Yes, war seemed even more of a certainty in Asia than in Europe; it might be delayed a year or five years or ten years or even twenty, but, said Mr. Lattimore, he saw no prospect of escape from it eventually. A sorry outlook! *M. B. C., Jr., of Park Avenue, New York City*, who hopes to spend next summer travelling in China and Japan and whose letter furnished my excuse for introducing Mr. Lattimore, will, I ardently pray, still find, when he gets there, an Orient less tragically harassed than Mr. Lattimore's pessimism forecasts. At any rate, now he wants books for winter reading which will fit him "to understand and appreciate what he will see there." An enormous literature, of course, exists upon the subject; from it I have tried to cull such volumes as will give *M. B. C., Jr.*, a bird's-eye view of the history, civilization, and present political condition of the countries through which he wishes to travel.

As to the China of the past he can find his facts in H. A. Giles's *CIVILIZATION OF CHINA* (Holt) and *CHINA AND THE CHINESE* (Columbia University Press), books some twenty and twenty-five years old, but excellent; in Kenneth S. Latourette's *THE DEVELOPMENT OF CHINA* (Houghton Mifflin) or in E. H. Parker's *CHINA: HER HISTORY, DIPLOMACY, AND COMMERCE* (Dutton). He will discover interesting and informative reading on the war-torn country of today in Nathaniel Peffer's *CHINA: THE COLLAPSE OF A CIVILIZATION* (Day), J. O. P. Bland's *CHINA: THE PITY OF IT* (Doubleday, Doran), H. F. MacNair's *CHINA IN REVOLUTION* (University of Chicago Press), Sherwood Eddy's *THE CHALLENGE OF ASIA* (Farrar & Rinehart), and George T. Sokolsky's *THE TINDER BOX OF ASIA* (Doubleday, Doran). The last two cover Japan as well as China, as does also Edgar Snow's *FAR EASTERN FRONT*. Florence Ayscough, who some years ago collaborated with Amy Lowell in the translation of Chinese poems issued under the title, *FIR FLOWER TABLETS*, in 1925 set down her impressions of the Chinese in a colorful volume which she called *CHINESE MIRROR* (Houghton Mifflin). Mrs. Ayscough has lived long among the people of whom she writes and is full of keen observations in regard to them.

There's another interesting portrayal of aspects of life in China, written, like Mrs. Ayscough's, by an Englishwoman whose husband's affairs have kept her long resident in the Orient, in Lady Dorothea Hosie's *PORTRAIT OF A CHINESE LADY* (Morrow) which gives enchanting glimpses of the intimate life of China. Then, for general cultural aspects, there's W. E. Griffis's *CHINA'S STORY IN MYTH, LEGEND, ART, AND ANNALS* (Houghton Mifflin), and, if M. B. C., Jr. wants brief introductions to the arts of China, Arthur Waley's *INTRODUCTION TO THE STUDY OF CHINESE PAINTING* (Scribners) and L. Ashton's *INTRODUCTION TO THE STUDY OF CHINESE SCULPTURE* (Scribners). Little, Brown published in 1924

Zucker's *THE CHINESE THEATRE*. One of the most enlightening books on China and a fascinating volume, broad in its point of view and philosophic in its outlook, is Lin Yutang's *MY COUNTRY AND MY PEOPLE* (Day). But I must leave China and go on to Japan.

For the history of that country M. B. C., Jr. can consult Kenneth S. Latourette's *DEVELOPMENT OF JAPAN* (Macmillan), George B. Sansom's *JAPAN: A SHORT CULTURAL HISTORY* (Appleton-Century), or Murdock's *HISTORY OF JAPAN* (Greenberg), and for the contemporary period Inazo O. Nitobé's *JAPAN: SOME PHASES OF HER PROBLEMS AND HER DEVELOPMENT* (Scribners), E. Baelz's *AWAKENING JAPAN* (Viking), and the volumes by Sherwood Eddy, George T. Sokolsky, and Edgar Snow which I mentioned before. He will find interesting reading in K. Tscuchida's *CONTEMPORARY THOUGHT OF JAPAN AND CHINA* (Knopf), Arthur Waley's *THE NO PLAYS OF JAPAN* (Knopf), F. A. Lombard's *OUTLINE HISTORY OF THE JAPANESE DRAMA* (Houghton Mifflin), Nuritake Isuda's *HANDBOOK OF JAPANESE ART* (Dodd, Mead), and Laurence Binyon's *JAPANESE COLOUR-PRINTS* (Scribners) and *PAINTING IN THE FAR EAST* (Longmans, Green). If M. B. C., Jr. is anxious to get the impact of Chinese and Japanese life through literature, I'd like to suggest that he include in his reading *ALL MEN ARE BROTHERS* (Day), the great Chinese novel which Pearl Buck has translated and which is a pageant of Chinese life, and Lady Murasaki's charming *TALE OF GENJI* (Houghton Mifflin).



## CHAPTER CX

### THE HAWAIIAN ISLANDS

H. G. W. of Shelburne, Vt. *would perhaps a-roaming go; at any rate he wants the names of books showing modern Hawaiian architecture with floor plans, etc., and containing descriptions and building costs "out there in Hawaii."* He also is interested in the titles of novels with a Hawaiian background, and books dealing in a general or specific way with the Islands.

I hope I haven't raised the price of real estate in Hawaii by the inquiries I've been making of architectural concerns and travel agencies in behalf of H. G. W. Unfortunately they've been made in vain, for no one, as far as I can discover, in any commercial organization has any idea of erecting houses in Hawaii or any knowledge of what it costs to do so. Nor have the New York Public Library and the Avery Architectural Library of Columbia University any books in their possession that would cast light on the subject. At the latter library a most obliging official made exhaustive researches for me with no results. So I'm forced to the conclusion that houses in Hawaii, like Topsy, "just grow." Or perhaps, in the words of a once popular song, people merely make their homes "under the shade of the sheltering palms." I can give H. G. W. a reference on homes of the past, however, if he wants it—William T. Brigham's *THE ANCIENT HAWAIIAN HOUSE*, a volume with plates of various dwellings put out by the Bishop Museum, which institution issues a number of scientific studies H. G. W. may want. Among them are annual reports of the governor, *HAWAIIAN PLANT STUDIES* by H. St. John, and numerous works in ethnology and natural history. The *Honolulu*

*Star Bulletin* also issues a series of books which contain statistical and descriptive material, such works as ALL ABOUT HAWAII, by W. Cogswell, HAWAII AND ITS PEOPLE, by L. H. Jarrett, and HAWAII AS THE CAMERA SEES IT, by E. M. Welty. So far as the folk lore of the islands is concerned, there is excellent material available. The Yale University Press published for the Hawaiian Legend and Folk-Lore Commission two studies, AT THE GATEWAYS OF THE DAY and BRIGHT ISLANDS, and the Vassar College Coöperative Bookstore brought out a third series, HAWAIIAN FOLK TALES. If I am not mistaken, it was on one of these compendiums that Padraic Colum was working a few years ago when he came back from the islands so full of enthusiasm for them. There are, of course, a number of records of visitors to the islands available—HAWAII AND THE SOUTH SEAS (Coward-McCann), by E. Walker and J. Spiess; and HULA MOONS (Dodd, Mead), by D. Blanding, to mention no more than two. As for fiction the best novel on Hawaii—and the only one of which I know that doesn't rely upon the moon and languor and beauty of scenery for its effects—is THE LORD'S ANOINTED (Doubleday, Doran), by Ruth Eleanor McKee, an account of the coming of the missionaries. That's a really good tale.

## CHAPTER CXI

### CEYLON

E. F. of Stockton, Calif., *wants the names of books from which she can gain information in regard to Ceylon. She already has Powell's LAST HOME OF MYSTERY and Kirtland's FINDING THE WORTHWHILE IN THE ORIENT. "Is there," she adds, "any fiction with this island for a background?"*

In *JUNGLE TIDE* (Houghton Mifflin) John Still, who long lived in Ceylon, wrote an account of the island which contains much and varied information. He presents descriptions of the country, of the people and of their manners and customs, and adds much colorful folk lore. Harry A. Franck, that ubiquitous traveller, touches on Ceylon in his *A VAGABOND JOURNEY AROUND THE WORLD* (Appleton-Century), devoting pages 251 to 288 to it, and William Beebe in *PHEASANT JUNGLES* (Putnam) allots to it about the first thirty pages of his book. The title of W. W. Strickland's *TRAVEL LETTERS FROM CEYLON, AUSTRALIA, AND SOUTH INDIA* (Westermann) speaks for itself. If E. F. wants a textbook she might try either Laurence D. Stamp's *ASIA* (Dutton) or *THE NEW GEOGRAPHY OF THE INDIAN EMPIRE AND CEYLON* (Nelson), both of which accord space to the island. The latter especially contains much information. On the religion of the region she will find interesting material in Kenneth J. Saunders's *STORY OF BUDDHISM* (Oxford University Press).

As to novels I have found only a few. E. V. Lucas in *DOWN THE SKY* (Lippincott), a meandering sort of tale, more disquisition than story, carries his hero through various sections of England and finally to Ceylon. In *A LOVE OFFENSIVE* (Lon-

don: Chatto) Fanny E. Penny uses Ceylon as background for the experiences of her war hero, an Englishman who has escaped from the Germans, and in *THE VILLAGE IN THE JUNGLE* (Harcourt, Brace) Leonard Woolf has successfully conveyed the malignancy of the jungle and the primitive passions of some of the natives.

## CHAPTER CXII

### LITERATURE ON AFRICA

Mrs. R. W. T. of Bedford, Iowa, *wants a list of late books on Africa. "I would like," she says, "to have the list include both travel and fiction if possible."*

I don't know why it is that Africa always exerts so great a pull upon the imagination, but the mere mention of the name awakes a thrill of anticipation. I hope Mrs. R. W. T. is planning to go there, and wants books by way of preparation for the trip. There's one that came out three or four years ago which would make so excellent a point of departure for her reading that I mention it even if it's not recent, Julian Huxley's *AFRICA VIEW* (Harpers), a book which presents the reactions to the Dark Continent of a scientist and a mind much concerned with problems of education. A volume that embodies the results of a scientific expedition dispatched to Africa under the auspices of the American Museum of Natural History, and so can be accounted authoritative, is *CARL AKELEY'S AFRICA* (Dodd, Mead), written by his wife, Mary L. Akeley. Just a short time ago there appeared an intensely personal chronicle full of fascinating detail, *NO ONE TO BLAME* (Minton, Balch), by M. C. Hubbard. Mrs. Hubbard was a Canadian who conveyed herself and her two small boys to the Rhodesian hinterland, and there lived in close association with the native population the while her husband was hunting wild animals for zoos. Zoos bring to mind another book of considerable interest, J. H. Driberg's *ENGATO: THE LION CUB* (Dutton), which incidentally to its account of the baby lion gives descriptions of the Lango country in which he lived. A painful

picture (but I suppose Mrs. R. W. T. will want the grim as well as the picturesque in her reading) of conditions in Africa is presented in *WILD DEER*, the volume in which R. Hernekin Baptist records his experiences when he, himself a colored singer and musician, went to Africa to make studies of Negro music. Not long ago I read an impressive novel with Africa for background. *BLACK GOD* (Longmans, Green) it's called, and its scene is laid in the Congo. Miss Manners-Sutton, its author, has lived in that country herself, and she has managed to invest her story with a portentous and brooding atmosphere. The only other recent novel of Africa I know at first hand is Sarah Gertrude Millin's *THE SONS OF MRS. AAB* (Liveright) and a pretty somber story it is. It has, however, the authentic South African background which Mrs. Millen can be counted on to present.

Apropos of the foregoing list *Julian Feiss of Cleveland, O.*, an engineer and geologist who spent some years in that country, and whose diversified experiences I can vouch for, having once been privileged to read the Journal he kept there, writes me as follows. I quote at some length from his letter as it seems to me exceedingly interesting as well as useful.

"I have just been looking through your column 'The Clearing House' in the July 28th number of the *Saturday Review of Literature*. As you discuss African books, it occurred to me that in view of my own hobby (largely African books) you might be interested in a few comments and ideas that I have on the subject.

"In the first place, the best modern books that are published on Africa seldom reach or are reviewed in this country. To keep up on African literature it becomes necessary to follow the English reviews and preferably the *London Times Literary Supplement*. Naturally the English are more interested in African books than we are as their empire embraces a large part of

that much-misinterpreted continent. Most books by American writers are either 'sob-stuff,' sensational hunting literature, or books by 'explorers.' (The last African explorer was Sir Harry Johnston who died in 1927.) This last class of literature is useless. The others are amusing and sometimes make good reading,—however none of the books published on the west side of the Atlantic are really important contributions. Of course I do not include scientific books and bulletins by museums and scientific societies. Most American material in these fields is both important and worthy of publication. However, it is a specialized field.

"The finest book on Africa by an American that has been written in recent years is *LIVING AFRICA*, by Bailey Willis, the former director of the United States Geological Survey and at the moment professor of geology at Stanford University. Although Dr. Willis writes as a geologist, the book is delightful and contains much wisdom and observation that is a perpetual delight to layman and scientist alike. Dr. Willis made his journey through equatorial Africa at an age when most men are preparing for the grave (I think he was in his seventies at the time), yet he sees the land through the eyes of youth. The book is a rare treat. It was published in 1930 by Whittlesey House (McGraw-Hill).

"One of the very best books from the historical and ethnological point of view in recent years is *THE PASSING OF THE BLACK KINGS*, by the Hon. Hugh Marshall Hole, C.M.G. It was published in 1932 by Philip Allan, London. This book seems to have been overlooked by American reviewers and is a historical study of the Negro kings south of the Zambesi. As the book includes such men as M'Silikatse, Lobengula, Kama, and Lewanika, it makes interesting as well as exciting reading. It is written by a man who really knows his Africa and who lived for years in the country and in contact with

the people about whom he writes. He was a British civil servant and a first-class one. I recently picked up a new copy of this book for 6/- at an English sale.

“For your edification: the best books written on Africa were for the most part written before the World War and the majority before 1900. Some of these are just coming into their own. You may understand what I mean when I tell you that the British Intelligence Service used as a reference during the East African Campaign of the World War *THE LAKE REGIONS OF CENTRAL AFRICA*, by Capt. Sir Richard F. Burton, published in 1860. I have been over much of the ground that Burton wrote about and can state that, beyond a doubt, Sir Richard's book is still the best available on the peoples and geographical features of East Africa and especially the regions between Tanganyika and the Indian Ocean.

“There are few writers who have caught the lyric quality that shines from the books of Herbert Ward, the great sculptor whose collection is on view at the Smithsonian Institution at Washington. His book of sketches, *A VOICE FROM THE CONGO*, is not only an outstanding artistic work but its literary quality is of high order. As Ward was with Stanley's fated Rear Column, the book has additional interest. This book is still the best ever written about the people of the Congo basin; it was published in 1910 by William Heinemann.”



## CHAPTER CXIII

### SOUTH AMERICA IN FACT AND FICTION

E. H. H. of Anthon, Iowa, *wants books dealing with South American countries, their customs, heroes, and people. In addition, he is also interested, for a woman's club, in novels the plots of which are laid in South America or which have characters prominent in South American history. Travel books also interest him.*

Only the other day I listened enthralled while one of my guests held forth on the amazing quality of Prescott's scholarship which permitted so accurate a reconstruction of a vanished civilization as that in his CONQUEST OF PERU at a time when the excavations which proved its correctness had not yet been made. There is no substitute for his work, and if E. H. H. has not yet read it he should hasten to do so. Long ago, in one of those vacations of my school years when no book or books seemed too long to attempt, I read first THE CONQUEST OF PERU and then THE CONQUEST OF MEXICO, and I often wish now that I could steal enough time away from the new books to reread those old ones which are history and romance in one. There are two other authors besides Prescott who come at once to mind on mention of South America, W. H. Hudson and R. B. Cunninghame-Graham. Hudson's GREEN MANSIONS (Knopf), with its beautiful descriptions of the Venezuelan forest, its romance of a European and a mysterious native girl who understands the language of the beasts, and its feeling for and knowledge of nature, is, of course, one of the established works of recent literature. Charming, too, are his autobiographical FAR AWAY AND LONG AGO (Dutton), IDLE DAYS

IN PATAGONIA (Dutton), PURPLE LAND (Dutton), and TALES OF THE PAMPAS (Knopf), all of them written with beauty and interwoven with reflections on nature. Cunninghame-Graham has likewise a long list of excellent books to his credit—sound studies couched in spirited language, BERNAL DIAZ DEL CASTILLO (Dodd, Mead), “being some account of him taken from his TRUE HISTORY OF THE CONQUEST OF NEW SPAIN”; A BRAZILIAN MYSTIC (Dial), the life and miracles of Antonio Conselheiro; THE CONQUEST OF NEW GRANADA (Houghton Mifflin), a life of Gonzalo Jimenez de Quesada, with Colombia for background; THE CONQUEST OF THE RIVER PLATA (Doubleday, Doran), the scene of which is Argentina, and VANISHED ARCADIA (Dial), a study of the Jesuits in Paraguay. For the general history of South America the volumes by William R. Shepherd are as succinct accounts as E. H. H. can find in brief compass. Rosita Forbes’s EIGHT REPUBLICS IN SEARCH OF A FUTURE (Stokes) is a recent volume of interest, while H. H. Rusby’s JUNGLE MEMORIES (Whittlesey House), the chronicle of a physician who penetrated into the wilds of South America in search of medicinal herbs, is full of fascinating facts. Bryce’s SOUTH AMERICA (Macmillan) is not only one of the best but one of the most interesting volumes the general reader can procure, while of the older books a most discriminating and illuminating discussion of the South America of two decades ago is Arthur Ruhl’s THE OTHER AMERICANS (Scribners). For facts of all sorts E. H. H. should consult A SOUTH AMERICAN HANDBOOK, edited by Howard Davies (Wilson). And just in time I have recalled, what otherwise would have been called to my attention from all quarters, that I have made no mention of Conrad’s NOSTROMO (Doubleday, Doran), which, as everybody knows, is a tale of revolution and regeneration in a South American republic, and of his ROMANCE (Doubleday, Doran), which also has scenes in South America. So has that old classic, Captain Marryat’s

FRANK MILDMA. And then there's Ibanez's *FOUR HORSEMEN OF THE APOCALYPSE* (Dutton). I almost forgot that love of my childhood, Captain Mayne Reid's *AFLOAT IN THE FOREST*, on which all my ideas of the tropical wilderness and most of my notions of the Amazon region rest. I haven't read it for more years than I like to remember, but I still feel the spell of its descriptions and still am convinced that nothing could be more romantic than the region it depicts. And there's that later book, Conan Doyle's *THE LOST CONTINENT* (Doubleday, Doran), a pseudo-scientific romance that has found its way to the screen. I'm not given to that kind of literature, but I hung breathless over that particular volume from first page to last. And there's Richard Harding Davis's *SOLDIERS OF FORTUNE* and his travel book, *THREE GRINGOS IN VENEZUELA AND CENTRAL AMERICA*.

If the club wishes specific treatment of the economic background of the South American nations it will find Clarence Fielden Jones's *SOUTH AMERICA* (Holt) a good book to which to refer; for a general survey it can take Charles William Domville-Fife's *MODERN SOUTH AMERICA* (Lippincott), a comprehensive work based on twenty years of personal observation which devotes separate chapters to each of the ten countries. A provocative volume which the club can take for what it is, a general philosophical speculation in the manner of *THE TRAVEL DIARY OF A PHILOSOPHER*, is Count Keyserling's *SOUTH AMERICA, MEDITATIONS ON HELL AND HEAVEN IN THE SOUL OF MAN* (Harpers). For the Inca period Alfred Lester Coester's *LITERARY HISTORY OF SPANISH AMERICA* (Macmillan) devotes a chapter to each of the important countries of South America with the exception of Brazil, the literature of which is written in Portuguese. In her anthology of over two hundred poems entitled *SOME SPANISH-AMERICAN POETS* (Appleton-Century) Alice Stone Blackwell places the Spanish originals and the translations on facing pages, and includes

among her selections the poems of such writers as Jose Santos Chocano of Peru and Gabriela Mistral of Chile. Alas and alack, I know of no books which treat of music in South America, and my effort to find any has ended in failure.

## CHAPTER CXIV

### GUATEMALA

A. S. A. of Centreville, Mass., *is interested in books on Guatemala, more particularly in those concerned with the old Mayan civilization, but also with general descriptions of the country and its present-day inhabitants.*

Agnes Rothery, who has written before on Central America, recently published a volume entitled *IMAGES OF EARTH: GUATEMALA* (Viking). This is a lively and entertaining book, which sticks to main-travelled routes, and conveys fairly accurately the general atmosphere of the country. It is not, however, in any sense scientific, nor does it go below surface impressions. More concerned with the ancient civilizations, though it, too, is a popular travel book, is Marie O. Beale's *FLIGHT INTO AMERICA'S PAST* (Putnam), which records visits, made largely by airplane, on which the author strove to gather all the archæological lore she could. The book is lavishly and beautifully illustrated. Lilian E. Elliott's *CENTRAL AMERICA* (Dodd, Mead) contains about a hundred pages devoted to Guatemala which present a survey of the history of that republic, and descriptions of the land and the people. The Appleton-Century Company have brought out a new edition of Harry Franck's *TRAMPING THROUGH MEXICO, GUATEMALA, AND HONDURAS*, which, like all Mr. Franck's books, is an animated depiction of wanderings along highways and byways. In Arthur Ruhl's *CENTRAL AMERICANS* (Scribners) a seasoned Spanish-American correspondent sets down his impressions of Guatemala and Guatemalans. If A. S. A. wants a survey from a more historical angle she should read Dana G.

Munroe's HISTORY OF FIVE REPUBLICS OF CENTRAL AMERICA, issued by the Oxford University Press for the Carnegie Endowment for International Peace. This is an account of the political and economic development and foreign relations of five countries of which Guatemala is one. For more strictly archæological material she might consult the brochure put out by the Museum of the American Indian prepared by Gregory Mason, entitled POTTERY AND OTHER ARTIFACTS FROM CAVES IN BRITISH HONDURAS AND GUATEMALA. The Harvard University Press has issued a book which might also interest her, SANTIAGO DE LOS CABELLEROS DE GUATEMALA. I presume that A. S. A. has not forgotten that Blair Niles's novel, MARIA PALUNA (Longmans, Green), is the tale of a young Indian girl which plays in Guatemala during the days of the Spanish conquest, and that Rose Macaulay's amusing STAYING WITH RELATIONS (Liveright) lays much of its scene in that country.

## CHAPTER CXV

### GREAT RIVERS

*A club in St. Johnsbury, Vt., writes C. D. E., has chosen the topic of "Great Rivers" for its winter program, intending to open discussion with a few general papers on the historical and commercial importance and geological nature of certain outstanding waterways and then follow those with papers on the specific rivers. She wishes help in finding material on which to base the program.*

If the fascinating subject of rivers needed anything to add a fillip to its interest it would find it in the fact that "St. Johnsbury is calling." There lives in my mind the recollection of a most enchanting small town set among the hills of the lovely state of Vermont, glimpsed all too hastily on a motor trip from the Adirondacks to the White Mountains a few years ago, and often recurred to in memory as one of the most charming spots in a region altogether delightful. That was St. Johnsbury, and C. D. E.'s letter has evoked a vivid image of it. Incidentally the Connecticut, which separates Vermont from New Hampshire, is no river to be passed by without mention if only for the sweet picturesqueness of its course all the way from the border to Massachusetts. But American rivers are not what C. D. E. is pursuing at present; they are to come later. What she wants now, or at least what she specially mentions, are the Nile, the Euphrates, the Chinese rivers, the Volga, the Rhine, and the Thames.

As general background for her subject C. D. E. might consult W. S. Dakin's GREAT RIVERS OF THE WORLD (Macmillan) and for a more superficial aspect A. H. Verrill's RIVERS AND

THEIR MYSTERIES (Duffield) and J. H. Faris's ROMANCE OF THE RIVERS (Harpers). The articles of the ENCYCLOPÆDIA BRITANNICA and the NEW INTERNATIONAL ENCYCLOPÆDIA (Funk & Wagnalls), under the head Rivers and the subheads quoted there, and also under the names of the special streams, are highly interesting and informative. But, of course, C. D. E. has consulted them already. As for the Nile, which is the first on her list, there is a vast amount of material. Nothing could be more interesting in this connection than the records of the great explorers. Stanley's THROUGH THE DARK CONTINENT and IN DARKEST AFRICA, with their accounts of the Nile and its headwaters, are of course among the most fascinating travel books of modern times. THE CONGO, which in the course of its broader narrative describes another of the great African rivers, is no less so. Sir Samuel W. Baker, discoverer of the Albert Nyanza, who, ascending the Nile to that lake from which it issued was met by two other English explorers descending it after their discovery of the Victoria Nyanza which discharged the Victoria Nile there, presented his observations in a volume entitled THE ALBERT NYANZA (Macmillan). This work is still in print, while, amazingly enough, Stanley's works, and Livingstone's record of another of the great African streams, THE ZAMBEZI AND ITS TRIBUTARIES, no longer seem to be. As for Stanley, his explorations were re-presented only a year or two ago by the German novelist, Wassermann, in a biography published under the name bestowed upon the explorer by the natives, BULA MATARI (Liveright). Another book C. D. E. might find in a library is Amelia A. B. Edwards's A THOUSAND MILES UP THE NILE (Winston), a work lavishly illustrated with woodcuts made after the drawings executed by the author on the spot. Finally, I can't go on to other rivers, though I've already dwelt unduly long on the African, without mentioning one of the most fascinating documents of empire to be found, Lord Cromer's



MODERN EGYPT (Macmillan), a work which presents a picture of the modern Nile, the Nile Valley, and Egyptian conditions as they were in 1907 when he wrote, which, despite the fact that it is highly technical, is completely absorbing. The references to the Nile are imbedded throughout the two volumes of the study, but if C. D. E. will turn to the chapter on Irrigation in the second volume she will find admirable material there for her purpose. And now on to other streams. Oh, but I almost forgot that there's a novel, D. Manners-Sutton's BLACK GOD (Longmans, Green), which has the Congo River as one of the protagonists. Perhaps the St. Johnsbury Club would like to wedge it into the program.

The Euphrates has less available literature than the African rivers, though description of it began as far back as Pliny. Perhaps the best source for material on it, since it is its importance to human history which will most interest the club, is the volume on Mesopotamia in the CAMBRIDGE ANCIENT HISTORY (Macmillan). (Incidentally the series of Cambridge Modern Histories has appeared in a cheaper edition which should bring it within range of those who have hitherto sighed for it in vain.) A further volume which should yield rich material is Peter's NIPPUR: OR EXPLORATIONS AND ADVENTURES ON THE EUPHRATES (out of print). For the Chinese rivers I think C. D. E. and her club will have to go to the books of description of China. Harry Franck's ROVING THROUGH SOUTHERN CHINA and WANDERING IN NORTHERN CHINA (Appleton-Century) are lively accounts. The Volga, the longest river in Europe, is a tough customer. All the literature specifically bearing upon it seems to be in Russian, and again general travels (their number is legion) and encyclopedia articles are the best references available.

As for the Rhine and the Thames, literature of course teems with allusions to them. There's a Wayfarer volume on the former—A WAYFARER ON THE RHINE (Houghton Mifflin),

by M. H. Letts, if C. D. E. wants a brief account, and there's *THE RHINE* (Winston), by K. Stieler and others, if she wants an exhaustive and important one. Here's another chance for a novel, an old-fashioned one, if the club wants it, not very exciting, perhaps, if read far from the scene, but full of interest if taken along with the background as I took it. I bought G. P. R. James's *HEIDELBERG* (Tauchnitz) in that most bewitching of German cities, and swallowed it with avidity. But even more than the story I carry in mind the neat fashion in which the German bookseller at one clip sliced open the uncut pages of the volume.

Last but not least, the Thames. Frank V. Morley (brother of Christopher) has written the ideal book on it, *RIVER THAMES* (Harpers). Also, *THE AUTHOR'S THAMES* (Coward-McCann), by G. S. Maxwell, should prove directly in the field of the club's interest. Its members might enjoy, in connection with their study, rereading Jerome K. Jerome's *THREE MEN IN A BOAT* (Holt), that hilarious account of a picnic up the Thames. And they shouldn't forget that Dickens is full of allusions to the river—more especially in *GREAT EXPECTATIONS* where its marshes form a somber background for the story, and in *OUR MUTUAL FRIEND* which has some powerful and effective scenes built around it.

## CHAPTER CXVI

### THE HUDSON RIVER

*"On a literary club program for next winter," writes C. S. L. of Davidson, N. C., "I have been assigned the subject, The Hudson River. . . . I am interested in the literature phase of the subject and would be greatly indebted if you would give me some idea of how to treat the topic, and if you could furnish me with a bibliography."*

There are two ways, it seems to us, in which the subject can be attacked, first from the point of view of the Hudson in romance, and second from that of the historic and descriptive material upon it. So far as the first is concerned, to say Hudson is to have Washington Irving's name spring to mind. His stories of Rip Van Winkle, of Ichabod Crane, and many another tale are all laid in the Hudson River districts, even though they may be as far distant from the majestic stream as the Catskills which look down upon them from inland.

A recent work of fiction that should be of much interest to C. S. L. is Edith Wharton's HUDSON RIVER BRACKETED (Appleton), and an earlier one she might look into is ANTONIA (Page), by Jessie Belden, a tale of colonial New York and Dutch colonists in the Hudson River districts. James Fenimore Cooper's SATANSTOE has a Hudson River setting, as have also the other books in the Littlepage group, THE CHAIN-BEARERS and THE REDSKINS. And Cooper has a description in THE PIONEERS if I remember aright, where Leatherstocking is represented as looking from a height (probably from the spot where the Mountain House in the Catskills stands) on the world spread out below him like a map, with

the lordly Hudson flowing through the lowland. Stevenson's *THE MASTER OF BALLANTRAE*, startling as it may seem at first blush since it opens on the Solway shore, has scenes laid in New York and along the Hudson.

So much for fiction. For description C. S. L. can turn to E. M. Bacon's *HUDSON RIVER FROM OCEAN TO SOURCE* (Putnam), C. Johnson's *PICTURESQUE HUDSON* (Macmillan), and a book issued by Scribners entitled *TOUR OF FOUR GREAT RIVERS; THE HUDSON, MOHAWK, SUSQUEHANNA, AND DELAWARE IN 1769*. Then, for another phase of Hudson River history there's H. D. Eberlein's *MANORS AND HISTORIC HOMES OF THE HUDSON VALLEY* (Lippincott), and for its early exploration Llewelyn Powys's *HENRY HUDSON* (Harpers).

## CHAPTER CXVII

### THE AMERICAN SOUTH AND SOUTHWEST

*. . . I want a list of books from which I may get a comprehensive survey of the historic points of the South and Southwest. I expect to spend much of the summer in Sante Fe, New Mexico, and also want a list of books about this part of the country. This is to include any subject, art, travel, music, history, archæology, and anything particularly about the city of Santa Fe itself.*

I have no doubt that what J. A. B. wants is something recent; yet since every land is the more interesting if its present is projected against a background of the past, I perversely begin my list of books on the South by mentioning some works written befo' de Wah. As a matter of fact I'm snatching at an opportunity of talking about them, for they happen to be favorites of my own, and so few persons seem to know them that I burn with the missionary's zeal to spread the gospel. The first is Harriet Martineau's SOCIETY IN AMERICA, written in 1837, but still a study of fascinating interest. Miss Martineau came to America from England with her reputation already established and with introductions to persons of importance all over the United States. She was extremely deaf, and was forced to use an ear trumpet, a fact which she accounted an advantage in her travels since, as she said, it forced her hosts to keep their conversation to topics of interest and to abjure the trivial. She visited throughout the Southern states, everywhere turning her attention to social and economic conditions. Possessed of a powerful mind, masculine, indeed, in its grip and detachment, and an excellent critical faculty, she produced one of the most trenchant commentaries on the South of her

time that is to be found. Discriminating and analytical, though vigorously opposed to slavery, it is free from the emotionalism which entered into so much of the writing of the period. The book is out of print, I believe, but can be procured in libraries. With Miss Martineau's *SOCIETY IN AMERICA* I urge J. A. B. to read Frederic Law Olmsted's *JOURNEY IN THE BACK COUNTRY IN THE WINTER OF 1853-54* (Putnam) and *JOURNEY IN THE SEABOARD SLAVE STATES* (Putnam). These chronicles of horseback travel by the landscape architect of Central Park are delightful records and most illuminating descriptions of the people, customs, and conditions of the immediately pre-Civil War period.

Well, after having bottled up my enthusiasm for years, I've at last had my say, and having had it shall try to give more up-to-date references in more rapid order. There's not much in the way of travel literature on the South but J. A. B. might try Julian Street's *AMERICAN ADVENTURES* (Appleton-Century: 2 volumes) which contains description and discussion of social customs, J. F. Faris's *SEEING THE SUNNY SOUTH* (J. B. Lippincott), and John Muir's *A THOUSAND MILE WALK TO THE GULF* (Houghton Mifflin), in which that excellent naturalist mingled botanical description with his more general travel chronicle. For an understanding of the mood and mind of the present-day South she should read the symposium entitled *I'LL TAKE MY STAND* (Harpers) issued a few years ago, in which twelve writers expressed themselves in lively fashion on the South and the agrarian tradition, and the recently published *CULTURE IN THE SOUTH* (University of North Carolina Press), edited by W. T. Couch. Another book that should prove of interest is Howard W. Odum's *AMERICAN EPOCH* (Holt), "southern portraiture in national pictures," and his *SOUTHERN REGIONS OF THE UNITED STATES* (University of North Carolina Press). C. A. Hibbard's *LYRIC SOUTH* (Macmillan) and his *THE SOUTH IN CONTEMPORARY LITERA-*

TURE (University of North Carolina Press), will give her light on Southern letters. Carl Carmer's STARS FELL ON ALABAMA (Farrar & Rinehart) presents picturesque detail.

For the Southwest there is considerable material. No one knew the section better and with more scientific precision than Mary Austin, whose LAND OF JOURNEY'S ENDING (Appleton-Century) ought certainly to be on J. A. B.'s list. A book which has for many years enjoyed great popularity is C. F. Lummis's MESA, CAÑON AND PUEBLO (Appleton-Century) which deals with the nature, the earth building, the people, and the buried romance of the section. A more recent one, the emphasis of which goes on archæology, is S. Magoffin's DOWN THE SANTA FE TRAIL AND INTO MEXICO (Yale University Press). More specifically devoted to travel are C. F. Saunders's FINDING THE WORTHWHILE IN THE SOUTHWEST (McBride), C. L. Bernheimer's RAINBOW BRIDGE (Doubleday, Doran), E. C. Peixotto's OUR HISPANIC SOUTHWEST (Scribners), Harvey Fergusson's RIO GRANDE (Knopf), Erna Fergusson's DANCING GODS (Knopf), and Ruth Laughlin Barker's CABALLEROS (Appleton-Century). The source book for the Indian is the Bureau of Ethnology reports. A work which would prove well worth J. A. B.'s reading, if she is willing to take the time for a scientific study, is Alfred L. Kroeber's NATURE CULTURE OF THE SOUTHWEST (University of California Press), and one which will give her information on the literary developments of the section is THE SOUTHWEST IN LITERATURE (Macmillan), by M. Major and R. W. Smith. J. W. Rogers's FINDING LITERATURE ON THE TEXAS PLAINS (Southwest Press) contains a "Representative Bibliography of Books on the Southwest," by J. F. Dobie. I have just been reading Calvin Ross's SKY DETERMINES (Macmillan), a study of New Mexico in the light of the effect of its climate upon its landscape, flora and fauna, and inhabitants and find it a fascinating book.

## CHAPTER CXVIII

### A NEW ENGLAND TOUR

G. C. B. of Andover, N. H., *is making preparations for a motor trip through New England, and wants books which will give her guidance as to routes, old inns, points of interests, etc.*

The Women's City Club of Boston issues a useful pamphlet which it distributes gratis, entitled WHERE TO SHOP AND WHERE TO STOP IN BOSTON AND ALONG NEW ENGLAND MOTOR TRAILS. I think G. C. B. would find it worth her while to write for this to the club, 40 Beacon Street, Boston. Then, having secured as it were a diagram to points of interest, she could go for further information to M. H. Northend's WE VISIT OLD INNS (Hale, Cushman & Flint) which she will find contains material on the architecture, furnishings, and historical associations of inns and taverns in Massachusetts, New Hampshire, and Connecticut, and to Mary Caroline Crawford's ROMANCE OF OLD ROOFTREES (Page), a description of historic houses and other landmarks. John T. Faris's SEEING THE EASTERN STATES (Lippincott) contains pages on New England valuable to the motorist, as does T. D. Murphy's HIGHWAYS AND BYWAYS FROM A MOTOR CAR (Page). The Guyde Publishing Company of Hartford, Conn., issues a book on motor trips which includes New England and Canada. It's reached a tenth edition. There's safety in numbers.



## CHAPTER CXIX

### THE CITY OF NEW ORLEANS

M. C. R. of Sinking Spring, Pa., *headed for a convention in May in the "glamorous city of New Orleans," wants a list of books upon it.*

Being sentimental and a female, my mind immediately sprang to that book beloved of my childhood, C. V. Jamison's *LADY JANE*, which left me enamored of New Orleans long before a visit to it proved it one of the most interesting towns in America. But I'm simply indulging a forgotten enthusiasm by referring to it here for it is certainly neither meat nor mete for the masculine palate. The best book, I think, that M. C. R. will find for his purposes is *FABULOUS NEW ORLEANS* (Appleton-Century), by Lyle Saxon, illustrated by E. H. Suydam. Mr. Saxon, who is a Louisianian by birth and residence (delightful descriptions he once gave me of the plantation on which he does most of his writing), presents here a series of vignettes of the city, full of color but accurate and painstaking in detail, together with historical material and description of the life, customs, and traditions of the town. Thus it includes chapters on the quadroon balls, the duelling oaks, and voodoo as well as accounts of the Mardi Gras, famous restaurants, etc. Mr. Saxon writes well and with animation, and his rich material yields interesting reading. Another volume which should prove useful, though it cannot claim the graces of style of the preceding, is Nathaniel Cortlandt Curtis's *NEW ORLEANS: ITS OLD HOUSES, SHOPS AND PUBLIC BUILDINGS* (Lippincott). Its author is an architect and knows whereof he speaks. If M. C. R. wants to know something of

the personal side of New Orleans history he will find it in Grace S. King's *CREOLE FAMILIES OF NEW ORLEANS* (Macmillan), and if he wants impressions of an earlier day which still have charm and value he should read Lafcadio Hearn's *CREOLE SKETCHES* (Houghton Mifflin). Finally, he could read for his enjoyment Thomas Bailey Aldrich's *THE STORY OF A BAD BOY* and such fiction as George W. Cable's novels and stories. He should read, too, the five small books which comprise *OLD NEW ORLEANS* (Appleton-Century), by F. M. and E. L. Tinker. The Tinkers know whereof they write, and their books, though fiction, are authentic pictures of the city.

CABBAGES AND KINGS



## CHAPTER CXX

### ON HOBBIES

*Two letters have come in to me on the subject of Hobbies. One from J. C. B. of Indianapolis, Ind., asks for an exhaustive list of hobbies and wonders whether the government has printed anything of the sort; the other from J. L. J. of Pawtucket, R. I., requests the names of "books or literature which touch on the hobbies of great people; for instance, the hobby of Louis XVI for making locks for chests and doors, and the hobby of Dr. Johnson for collecting orange peels."*

The best and most comprehensive work on the subject I know is the paper-bound booklet, edited by Earnest Elmo Calkins for the Leisure League of America and put out at its headquarters, 2 Rockefeller Center, New York City, for the small price of twenty-five cents. The little volume has an introduction by Walter B. Pitkin and an extensive bibliography compiled by Hugh Brotherton. After some chapters of more or less general discussion on the value of hobbies in an age whose economic system seems to hold the prospect of increasing leisure for all classes it gets down to business with a sort of catechism designed to reveal his own aptitudes and tastes to any particular individual, and follows up its questions with exhaustive lists of books covering the wide variety of subjects which lend themselves to recreation. Bee culture, the training of animals, landscape gardening, games of skill, of brawn, and of brain, music, archery, mountain climbing, model making, leather working, reading, navigation—these are but a few in the broad array of occupations covered. The introductory chapters of the booklet contain numerous references which

should yield grist for J. L. J.'s mill, for the hobbies of a considerable number of notabilities (in the main contemporaries rather than historical figures) are recounted.

There's another useful pamphlet, intended primarily for young folk, but containing much that is of interest to their elders, in *THE CHOICE OF A HOBBY*, by Anne Carroll Moore. This "springboard for personal adventure," as its author, the distinguished librarian and writer for children, calls it, is reprinted from *COMPTON'S PICTURED ENCYCLOPEDIA* (Compton: Chicago), and contains a well selected and useful list of books to assist in the pursuit of hobbies.

## CHAPTER CXXI

### A COMPREHENSIVE MYTHOLOGY

*Has anyone ever written or edited [asks G. G. of Knoxville, Tenn.] a book or series of books including the legends, mythologies, and traditions of all the nations in the world? I suppose it has been done in separate books, but hasn't it ever been collected into one?*

So far as I can discover there is no single volume that covers the myths of all peoples. But there is a magnificent series, begun before the war and only recently brought to completion, which ranges the world for subject. It is **THE MYTHOLOGY OF ALL RACES** (Marshall Jones) whose many volumes are all the product of the best available scholarship. Perhaps the single work which G. G. would find nearest to his heart's desire is the edition of Bulfinch which contains between its covers **THE AGE OF FABLE**, **THE AGE OF CHIVALRY**, and **THE LEGENDS OF CHARLEMAGNE** (Crowell). Alexander Stuart Murray's **MANUAL OF MYTHOLOGY** (Altemus), the author of which was at one time keeper of the department of Greek and Roman antiquities in the British Museum, contains classical and post-classical Greek and Roman as well as Norse and Old German, Hindu and Egyptian, myths. Everyman's Library includes a volume, by Marian Edwardes, entitled **A DICTIONARY OF NON-CLASSICAL MYTHOLOGY** (Dutton). One of the most useful reference books for legend and myth is **BREWER'S DICTIONARY OF PHRASE AND FABLE** (Lippincott) which, together with the same author's **READER'S HANDBOOK** (Lippincott), affords

information on a great part of the names and legends that the general reader is likely to come upon. And then, of course, there's Frazer's *GOLDEN BOUGH*, one of the great source books for all students of mythology and religion.



## CHAPTER CXXII

### THE ALPHABET

J. F. B. of Louisville, Ky., *wants the title of a book, not too technical, that gives the history of our alphabet; also one that tells about the runes our ancestors used.*

Clodd's **STORY OF THE ALPHABET** (Appleton-Century) traces the development of writing from picture writing to phonetic symbols, placing special emphasis on primitive methods and forms. A short and attractive presentation of the history of writing and the formation of alphabet is contained in a pamphlet issued two years ago by American Council on Education called **THE STORY OF WRITING**. As to the runes more specifically J. F. B. might try **THE RIDDLE OF THE RUNES**, by A. G. Brodeur (University of California Press). He will also find a scholarly article on the latter in the **ENCYCLOPÆDIA BRITANNICA**.

## CHAPTER CXXIII

### A CHRISTMAS STORY

E. A. J. of Las Gatos, Calif., asks for some Christmas story which would be suitable to read aloud to a club for their Christmas program. "We have," she says, "had talks on the origins of Christmas, the Dickens stories, THE BIRD'S CHRISTMAS CAROL, etc., and would like something different."

If it's something different they are looking for, I can think of nothing that would be more entertaining than one of the skits from Max Beerbohm's A CHRISTMAS GARLAND (Dutton). Let the unacquainted be warned! Here is no glowing portrayal of Yuletide festivity or sentimental yarn of the season, but a series of enormously clever and highly amusing take-offs on the manner of noted authors presented in the form of Christmas stories. There are tales in the style of Henry James, Kipling, Bennett, Maurice Hewlett, and others, all of them written with the coruscating wit which makes Beerbohm so delightful. If the club, however, wants something of another sort, which time has also tested and which never fails to win its tribute from its readers, it might take Bret Harte's touching "How Santa Claus came to Simpson Bar," which Houghton Mifflin publishes in a paper-bound booklet for twenty-five cents. CHRISTMAS IN MODERN STORY (Appleton-Century), edited by M. Van Buren and K. I. Bemis, contains, as its title indicates, a collection of contemporary tales. There is a large list of fugitive Christmas stories, garnered from the magazines, recorded in the two-volume INDEX TO SHORT STORIES

(Wilson), edited by Ina Ten Eyck Firkins. This is an admirable work, since it quotes the date of appearance of a story and notes the title of the volume in which it appears if it has afterwards found its way into the permanence of book form.

## CHAPTER CXXIV

### WEATHER AND ITS HABITS

R. M. B. of Aurora, Ill., *would like to have information on literature available for the teaching of weather conditions. Anything, he says, related to the cause of rainfall, prevailing winds, climate, cyclones, tornadoes, etc., interests him. He wishes, also, to know how government weather maps can be secured.*

Remembering how in my days on the *Evening Post* there would turn up regularly on my desk each morning a weather map similar to those which newspapers print in their pages, I called up the Weather Bureau from which they used to emanate to inquire how they were to be procured in general. The kindly gentleman who answered my inquiry informed me that on application to the United States Weather Bureau (and he suggested that the application be addressed to the nearest station which, in R. M. B.'s case would, I suppose, be Chicago) the charts will be sent to the inquirer free if he is on a newspaper or a teacher in a public school or, if otherwise employed, for the nominal sum of \$2.40 a year. I remember with what foreboding of ill I used to read their predictions of storm, having discovered that, contrary to the popular belief, the government forecast was very generally correct. Surely there never could have been a time when weather was of more importance to the nation than now when droughts and dust storms are working such tragic havoc over a portion of it. R. M. B. will, I am sure, be interested in reading, though they may not be specifically what he has in mind, Ellsworth Huntington's *CIVILIZATION AND CLIMATE* (Yale University Press), a study of the effect of climate on man's energy and develop-

ment, and his HUMAN HABITAT (Van Nostrand), this last intended for the lay reader where the former is rather addressed to the scientist. Mr. Huntington is, I think it would be admitted, the leading authority in this country on the subject and his writing upon it is rich in interesting fact and theory. By a curious coincidence, just as I was compiling my list of references for R. M. B., and only a moment or two after I had included in it the title of Charles F. Brooks's WHY THE WEATHER? (Harcourt, Brace), the revised edition of that work was deposited on my desk. This, it would seem, is the very book of which R. M. B. is in search. Mr. Brooks, who is professor of meteorology and director of Blue Hill Observatory, Harvard University, has here assembled material used in somewhat different form in his teaching and, again in altered form, syndicated to the newspapers by Science Service. It is full of fascinating information, statements such as that the dew "never falls, except by dripping off roofs and leaves," that "dust is all important" (alas, how the inhabitants of Oklahoma and Kansas could comment upon that!), that "the real 'bubbling spring' is a dependable climatic thermometer," that on January 2 the earth receives most heat from the sun, and a hundred odds and ends of scientific fact. The book is written in untechnical fashion for a general public, and is lavishly illustrated. To quote Mr. Brooks's own words, "It cannot claim to cover adequately the entire field of meteorology. It attempts, however, to illustrate many phases of weather science, and to emphasize fundamentals." Other books on the subject which R. M. B. might consult to his advantage are WEATHER (McBride), by Edward Elway Free and Travis Hoke, which, in addition to the general weather, covers floods, thunderstorms, gales at sea, cyclones, radio air, aviator's air, the weather in its relation to human comfort, etc., and THE REALM OF THE AIR (Bobbs-Merrill), by Charles Fitzhugh Talman, a meteorologist of the United States Weather Bureau.

## CHAPTER CXXV

### THE ART OF BIOGRAPHY

M. S. of Pittsburgh, Pa., wishes "*information concerning the growth of biographical writing or the places from which such information is to be found.*"

She will probably discover what she wants best set forth in Harold Nicolson's *THE DEVELOPMENT OF ENGLISH BIOGRAPHY* (Harcourt, Brace). Mr. Nicolson's book traces the course of biographical literature from 500 A. D. to the present day, and if ability to write well in a genre is qualification for discussion of it the volume bears the patent of nobility on its face, for its author in his *THE PORTRAIT OF A DIPLOMATIST* (Houghton Mifflin), a study of his father, and in *SOME PEOPLE* (whose popularity has been proven by its issue in the *World's Classics* series by the Oxford University Press), shows himself a biographer of delectable sort. Another valuable work which traces the stream of English biography is Waldo Dunn's *ENGLISH BIOGRAPHY* (Dutton); this stops short, however, at the threshold of the twentieth century. Much information, gracefully presented, may be had from William Roscoe Thayer's *THE ART OF BIOGRAPHY* (Scribners), a sketch which like Wilbur Cross's *OUTLINE OF BIOGRAPHY* (Holt), has the advantage of a good bibliography. One of the most recent discussions of the subject is André Maurois's *ASPECTS OF BIOGRAPHY* (Appleton-Century). It is curious, more especially in view of the high favor biography has enjoyed in recent years, that there is no comprehensive study of this form of literature, none which includes in any detail the development and ramifications of biographical writing, including and distinguishing

between the diary, autobiography, letters, and biography. For the subdivisions of biography M. S. will have to consult different books. Anna Robeson Burr has written two volumes (both of them published by Houghton Mifflin) on the self-memoir, which includes diaries, journals, reminiscences, etc., *THE AUTOBIOGRAPHY*, and *RELIGIOUS CONFESSIONS AND CONFESSANTS*. The last of these is devoted exclusively to the large literature which spiritual struggles have evoked. The field of the diary is the special domain of Arthur Ponsonby, who presents a vast number of examples and excerpts in his *ENGLISH DIARIES FROM THE SIXTEENTH TO THE TWENTIETH CENTURY*, *MORE ENGLISH DIARIES*, and *SCOTTISH AND IRISH DIARIES* (Doubleday, Doran). The first of these books is prefaced by a lengthy and interesting Introduction in which Mr. Ponsonby enters into the qualities and characteristics of diary writing, a "unique form," he says, "since from it all restraints can be lifted and in the open fields of fact and fancy the diarist can browse, repose, or gallop along at his own sweet will."

## CHAPTER CXXVI

### SOME MODERN AUTOBIOGRAPHIES

How difficult it is to pick and choose among the mass of recent and fairly recent autobiographical writing I discovered when I attempted to segregate a few titles in response to a statement that

*M. D. of Boston, Mass., would like the titles of the ten or twelve best autobiographies published within the last sixty years. By best, M. D. explains, she means those famous not only for their own intrinsic interest and charm but because of one's natural interest in the writer.*

Even with her explanation of the word best, I balk at the classification, for judgment as to the attractiveness and value of an autobiography will necessarily vary with the interest which the individual reader feels in its subject matter. Thus Michael Pupin's *FROM IMMIGRANT TO INVENTOR* (Scribners) to the scientist may be of the first interest, while to his fellow sociologist Jacob Riis's *THE MAKING OF AN AMERICAN* (Macmillan) may prove more enthralling, and to the lover of the lighter side of history *THE COURTS OF MEMORY* (Harpers), by Lily Hegermann-Lindencrone may be still more enticing. As a matter of fact I find myself at a loss when it comes to rating the autobiographies that come to mind, so I present them merely as outstanding and highly interesting examples of their type of literature. First there is a batch of American literary autobiographies, such as the *JOURNALS* of Emerson and Thoreau (Houghton Mifflin), which have been boiled down from their fuller state to smaller compass in *THE HEART OF*



EMERSON'S JOURNALS and THE HEART OF THOREAU'S JOURNALS, Henry James's A SMALL BOY AND OTHERS, THE MIDDLE YEARS, and LETTERS (Scribners), Hamlin Garland's SON OF THE MIDDLE BORDER (Macmillan), James Gibbons Huneker's STEEPLEJACK (Scribners), Ludwig Lewisohn's UPSTREAM (Harpers), and the JOURNAL OF GAMALIEL BRADFORD (Houghton Mifflin). Then there are the LETTERS OF WILLIAM JAMES (Little, Brown), a collection of remarkable correspondence both in its content and its style, and THE EDUCATION OF HENRY ADAMS (Houghton Mifflin), perhaps the outstanding autobiographical work of recent years. On the outer limits of M. D.'s period of years lie the military memoirs like those of Grant, Sherman, and Sheridan, and other heroes of war. Coming down to our own times are Theodore Roosevelt's DIARIES OF BOYHOOD AND YOUTH, AUTOBIOGRAPHY, and LETTERS TO HIS CHILDREN (Scribners). There are fascinating collections of letters by American diplomatic representatives like Lowell, Motley, Hay, and Page. And certainly, to go back in time again, mention ought to be made of a book which has had an enormous public, THE LIFE OF P. T. BARNUM BY HIMSELF, which is to be had today in two versions, BARNUM'S OWN STORY (Viking), edited by Waldo R. Browne, and P. T. BARNUM, WRITTEN BY HIMSELF (Knopf), edited by George S. Bryan.

From English autobiography I pick almost at random such titles as the AUTOBIOGRAPHY of John Stuart Mill (to be had in various reprint editions), Cardinal Newman's APOLOGIA PRO VITA SUA (also available in reprints), Viscount Morley's RECOLLECTIONS (Macmillan), MY DIARIES (Knopf), by Wilfrid Scawen Blunt, a violent anti-imperialist who fought valiantly with tongue and pen for the independence of Ireland and Egypt, and who was at once poet, diplomat, parliamentarian, and traveller, THE JOURNAL OF ARNOLD BENNETT (Viking), and the memoirs of such men as Asquith, Viscount

Grey, Winston Churchill, and others of the war period. There is, of course, fiction which is in reality autobiography, of which such books as Gosse's *FATHER AND SON* (Scribners) and Borrow's *LAVENGRO* (Dutton: Everyman's Library), are representative examples. But I cease, lest I go on forever.

## CHAPTER CXXVII

### A MEDICAL LIST

*I should like (writes A. K. of Bridgewater, Va.) a list of suitable books, first choices, you might say, on the subject of medicine. I mean books which would be helpful for pre-med students.*

Having not long since talked to a young medical student, and been much impressed with the attitude almost of awe with which he approached his vocation, when A. K.'s letter came in I felt that her request demanded much greater familiarity with the field of medical literature than I could glean no matter over how many reference books I pored. So I wrote to a friend who is both an experienced practising physician and a lover of literature and who could, I knew, be counted on to give me a list of books which would not only be instructive but stimulating. Promptly came back an answer from which I abstract the following facts.

Dr. Osler, that great physician who for so long shed luster on Johns Hopkins and who has left behind him writings which are full of charm for the layman as well as the physician, made two books obligatory reading in his courses. No, not some specialized studies of disease or chronicle of the development of medicine, but volumes which thousands who have no intention of approaching doctoring in any way except as relief from possible ills, have been reading these many years—Sir Thomas Browne's *RELIGIO MEDICI* and Voltaire's *ZADIG*. Both of these books are to be had in editions varying from costly to cheap. They should certainly go on the shelf for the intending medical student. Another volume that should join them

is the *LIFE OF PASTEUR* (Doubleday, Doran), by Vallery-Radot, son-in-law of the great scientist whose career has recently had such interesting depiction on the screen. Dr. Osler has supplied an introduction for the translation. Cushing's *LIFE OF OSLER* himself (Oxford University Press) should stand in the biography niche, and along with it R. M. Wilson's *THE BELOVED PHYSICIAN* (Macmillan), a life of Sir James Mackenzie. Two works of the last few years, Paul de Kruif's *MICROBE HUNTERS* and *MEN AGAINST DEATH* (both Harcourt, Brace), make good reading, especially the former which had immense popularity at the time of its appearance. Another volume, this time a novel, pops into my mind out of turn at this moment just because of De Kruif's name. That is Sinclair Lewis's *ARROWSMITH* (Harcourt, Brace) for which the author drew for guidance in his descriptions of a research institution on Dr. De Kruif who for a time was associated with the Rockefeller Institute. I can't leave biography without mentioning Lambert and Goodwin's *MEDICAL LEADERS* (Bobbs-Merrill), or a book, *AN AMERICAN DOCTOR'S ODYSSEY* (Norton), in which Victor Heiser, who became one of the great authorities on plague and tropical diseases, writes with engaging modesty of material so interesting in itself as to make his book consistently so. It is a volume that could well stand side by side with another also issued by Norton, *THOSE WERE GOOD DAYS!* by Carl Ludwig Schleich, a German physician who was a pioneer in local anesthesia. One of the most fascinating works to issue from a professional pen is Dr. Hans Zinsser's *RATS, LICE, AND HISTORY* (Little, Brown), a study which takes for its protagonist so little glamorous a hero as typhus fever.

Essays for the medical student should begin with two volumes by Dr. Osler, *ÆQUANIMITAS* (Blakiston) and *ALABAMA STUDENT* (Oxford University Press), and continue with Raymond Pearl's *TO BEGIN WITH* (Knopf), Alfred Cohn's *MEDICINE, SCIENCE, AND ART* (University of Chicago Press), and

include for the sake of its historical interest, Thomas Huxley's SCIENCE AND EDUCATION. For the history of medicine Libby's INTRODUCTION TO THE HISTORY OF SCIENCE (Houghton Mifflin) and Haggard's DEVILS, DRUGS, AND DOCTORS (Harpers), and for medicine itself Clendenning's THE HUMAN BODY (Knopf) and Beaumont's EXPERIMENTS ON THE GASTRIC JUICE (Harvard University Press) are a good nucleus for study. What's in a name? You never can tell, for this last volume is said to be "a dramatic and exciting" book.

## CHAPTER CXXVIII

### GUIDES TO MUSICAL KNOWLEDGE

G. F. of Rockaway Beach, N. Y. *wants a list of recent histories of music, reading material that would yield information useful for recitals and musicals, and a handbook that gives synopses of operas and short accounts of composers.*

As to the first I suggest Pratt's HISTORY OF MUSIC (Schirmer), Elson's BOOK OF MUSICAL KNOWLEDGE, and FROM BACH TO STRAVINSKY (Norton), an anthology which should prove as interesting as it is useful. There is a book, by Marion Bauer, on TWENTIETH CENTURY MUSIC (Putnam), and on the opera, Herman Klein's THE GOLDEN AGE OF OPERA (Dutton) should prove interesting. Of course the best and most satisfactory way of covering the history of music is not through a single volume but through studies of individual composers. However, the books I have mentioned should make good introductory manuals, and together with Percy A. Scholes's A LISTENER'S GUIDE TO MUSIC (Oxford University Press), W. J. Henderson's ORCHESTRA AND ORCHESTRAL MUSIC (Scribners), H. E. Krehbiel's HOW TO LISTEN TO MUSIC (Scribners) and A BOOK OF OPERAS (Garden City Pub. Co.), and Douglas Moore's LISTENING TO MUSIC (Norton), the appendix to which is especially arranged to give information for recitals and musicals, should furnish G. F. the assistance she needs. Gustav Kobbé's COMPLETE OPERA BOOK (Putnam) contains the stories of the operas with the leading airs and motifs. Kling's MODERN ORCHESTRATION AND INSTRUMENTATION (Fischer), Daniel Gregory Mason's ORCHESTRAL INSTRUMENTS (Baker & Taylor), and Scholes's A BEGINNER'S GUIDE TO HAR-

MONY are good volumes for a study of the instruments that go to the making of the modern orchestra and their part in it. I refer G. F. also to the articles in Grove's **DICTIONARY OF MUSIC AND MUSICIANS** (Macmillan).

## CHAPTER CXXIX

### BOOK LISTS FOR CLUBS

Mrs. J. T. L. of Wahoo, Neb., says *she is seeking information on approved book lists for clubs and children. Anything suitable for working up women's club programs would be greatly appreciated also.*

The American Library Association puts out for a small amount of money a booklet compiled by E. G. Henry entitled HELPS FOR CLUB PROGRAM MAKERS which, together with PROGRAM OUTLINES ON BOOKS AND AUTHORS (Appleton-Century), by J. V. Sloan, ought to prove useful to Mrs. J. T. L. Also, the University of North Carolina Press issues a series of Extension Bulletins of which several should prove extremely helpful. There is, for instance, a set of pamphlets called ADVENTURES IN READING, first begun in 1925, which takes up the books current in each succeeding year to and through 1932, giving information on authors, discussion of works, etc. The series further contains a bulletin by Marjorie N. Bond, TWENTIETH CENTURY AMERICAN LITERATURE, which should yield excellent material on which to base a program for club study of the contemporary novel, short story, drama, and poetry. As to children's reading there is no better guide to be had than REALMS OF GOLD (Doubleday, Doran), by Bertha Mahony and Elinor Whitney, which contains selected lists of books graded for different ages. Another highly useful list, issued in pamphlet form, is that entitled SEVEN STORIES HIGH: THE CHILD'S OWN LIBRARY, by Anne Carroll Moore, which is reprinted from



the 1932 expanded edition of COMPTON'S PICTURED ENCYCLOPEDIA (Chicago: Compton). A more exhaustive work is her LITERATURE OLD AND NEW FOR CHILDREN, just issued by Houghton Mifflin.

## CHAPTER CXXX

### ON PRONOUNCING NAMES

*Always (writes R. S. C. of Indianapolis, Ind.) I seem to be reading one or another book about far-eastern art or history or whatnot, and, as I read, I continually feel the need of knowing how to pronounce correctly the names I come upon. How, for example, does Mr. Coomeraswamy himself pronounce Sankhayana, or Grhya, or pranah? What do the marks over and under consonants and vowels mean? How are the Chinese and Japanese names that occur in dozens on the pages of Fenellosa pronounced?—In short, is there in the world a book in which one can find, clearly expressed, the rules for pronunciation of place and proper names in Chinese, Japanese, Arabic, Persian, Indian, etc.?*

Just a short time before R. S. C.'s plaintive appeal came in there arrived on my desk a green bound volume calling itself THE INTERNATIONAL BOOK OF NAMES (Crowell), by C. O. Sylvester-Mawson, which is "a dictionary of the more difficult proper names in literature, history, philosophy, art, music, etc., with the official form and pronunciation of names of present-day celebrities and places, with post-war geographical changes." Its editor and compiler, Mr. Sylvester-Mawson, has at various times been associated with the OXFORD ENGLISH DICTIONARY, the CENTURY DICTIONARY, and with WEBSTER, but not content with the information he has amassed during these labors, he has for this volume gone to first-hand authorities wherever there has been doubt as to the pronunciation of a name. I found quite fascinating some of the instances he cited of myths that have grown up around the cognomens of

certain celebrities, and I was delighted to have settled once for all the pronunciation of Oliver Onion's name. Reason told me that it was pronounced like the odoriferous vegetable of our kitchens, but friends insisted that it should be sounded as if it were written O-nigh-ons. That, says Mr. Sylvester-Mawson, is one of the fallacies it seems impossible to kill. Mr. Onions himself has denied its correctness more than once in print, but his readers go blithely on insisting on calling him O-nigh-ons. It takes considerable persuasion, too, to make the public believe that the Stracheys know how to pronounce their name when they say it is Stra-chey and not Strashi.

## CHAPTER CXXXI

### TRAINING THE MEMORY

P. W. of Jamestown, N. Y., *writes me that he wants the titles of books dealing with "mental concentration" and memory, and wishes works that he can use as textbooks.*

I had just made some preparatory investigations into the literature of these subjects, and was getting ready to suggest to P. W. that a good general psychology like Kitson's, Poffenberger's, or Ewer's would be a wise way of starting out on his studies, when Professor Jastrow dropped in to see me. I cornered him with glee, knowing that my perplexities were solved and P. W.'s interests authoritatively served. Mr. Jastrow warned me that much of what exists on memory training is charlatanry, and he remarked incidentally that the trouble with most people is that they are ready to believe that the blame for faulty memories rests everywhere except in the fact that their own memories are poor. However that may be, he went on to say that one of the best books on concentration is T. S. Knowlson's *THE SECRET OF CONCENTRATION* (Harpers), and he recommended highly T. H. Pear's volume, *REMEMBERING AND FORGETTING*. Mr. Pear is professor of psychology and dean of the faculty of science at the University of Manchester, England, and one of the outstanding men in his profession in Great Britain. He incorporates into his book, Professor Jastrow says, some discussion of Freud and psychoanalysis. Here, of course, is a recent work, but Mr. Jastrow suggests also an older—none other than Samuel Butler's UN-

CONSCIOUS MEMORY (Dutton), one of the works in which he set forth his dissent to Darwin's theories. Incidentally, it may interest P. W. as much as it did me to learn that Darwin fancied himself a psychologist.

## CHAPTER CXXXII

### PERIOD FURNITURE

*I have a letter from D. R. of Morgantown, W. Va., presenting rather a poser. He asks first for a book which clearly describes the characteristics of period furniture, secondly, for one which describes the jointing, mitering, and hidden details of construction, and last—and here especially lies the difficulty—for a work “that dwells at some length upon the proper proportion of one part to another, much as the human body is judged by the ideals set forth by the ancient Greeks.”*

To take up his question in the order of its parts, there are several works to which D. R. can refer for guidance on the various periods: PERIOD FURNISHINGS (Clifford & Lawton), by C. R. Clifford, a lavishly illustrated “encyclopædia of ornament” (which takes up fittings as well as furniture), or THE PRACTICAL BOOK OF PERIOD FURNITURE, by H. D. Eberlein and Abbot McClure (Lippincott), containing numerous illustrations and a good index, FURNITURE STYLES (Pitman), by H. E. Binstead, or THE PERIOD FURNITURE HANDBOOK (Dodd, Mead), by G. G. and F. Gould. As to the details of construction, D. R. ought to be able to find assistance in APPLIED SCIENCE FOR WOODWORKERS (Ronald), by W. H. Dooley; THE ART OF WOODWORKING AND FURNITURE MAKING (Dryad), by A. Gregory, or PROBLEMS IN FURNITURE DESIGN AND CONSTRUCTION (Bruce), by A. S. Madsen and J. J. Lukowitz. Now, “the proper proportion of one part to another.” Aye, there’s the rub. In the course of my wanderings through the library shelves for information I read through the article on furniture in THE NEW INTERNATIONAL ENCYCLOPÆDIA. I

culled all sorts of picturesque bits from it, as that in Asia generally raised seats are not used and when they exist are in very truth "the seats of the mighty," that in Levantine houses, where deewans (divans) take the place of chairs, tables are small so that they can be drawn up to the couches which are immovable, and except for them, furniture is practically non-existent, shelving along the wall supplying place for articles of all sorts; that in the days of Louis XIV Versailles was supplied with silver furniture, in the royal apartments at least, and that the Empire style was almost entirely the result of the efforts of two or three designers to please Napoleon. All this and much more I found, but nary a word about what I sought. I admit defeat.

## CHAPTER CXXXIII

### ANTIQUÉ AMERICAN FURNITURE

A. W. D. of Rock Hall, Md., *who says that for some time he has been interested in antique furniture, American periods, from the collector's point of view, has hitherto been depending for information in regard to it on the articles in standard histories of art, and on the Metropolitan Museum of Art handbook on the American wing. He now wants something more definite and comprehensive.*

Charles Over Cornelius, assistant curator of American art in the Metropolitan Museum, one of the authors of the handbook on the American wing mentioned by A. W. D., has published a volume entitled EARLY AMERICAN FURNITURE (Appleton-Century), which covers the ground from the earliest days to the present, is well-written, extremely readable, and lavishly illustrated. There is a comprehensive, but expensive, reference work to be had in Wallace Nutting's FURNITURE TREASURY (Old American Company), which contains descriptions of large numbers of pieces of furniture and utensils, principally of American origin, with accompanying photographs, and, of course, THE PRACTICAL BOOK OF PERIOD FURNITURE (Lippincott), by Harold D. Eberlein and Abbot McClure, is a standard work on the subject. Lurella Van Arsdale Guild's GEOGRAPHY OF AMERICAN ANTIQUES (Doubleday, Doran), takes up the objects it describes by states and devotes the first half of the book to furniture. Finally there is Henry Hammond Taylor's KNOWING, COLLECTING, AND RESTORING EARLY AMERICAN FURNITURE (Lippincott).



## CHAPTER CXXXIV

### GOOD CHEAP EDITIONS

A. A. W. of Oklahoma City, Okla., asks a list of publishing houses which issue cheap editions for people with "Austin" pocket-books and "Rolls-Royce" tastes in literature.

As for cheap editions of good books they are numerous. Among the leading ones are the Modern Library (20 East 57th Street, New York), the World's Classics (Oxford University Press, New York City), The Blue Ribbon Books (386 Fourth Avenue, New York City), Everyman's Library (Dutton, 286 Fourth Avenue, New York City), Grosset & Dunlap's reprints (1140 Broadway, New York City), and those of Altemus (24 S. Orianna Street, Philadelphia, Pa.), A. L. Burt (114 East 23rd Street, New York City), Garden City Publishing Company (Doubleday, Doran, Garden City, L. I.), and Thomas Nelson's Sons (Nelson's Classics, 381 Fourth Avenue, New York City).

Anyone wanting to secure cheap editions could do no better than to inquire of his bookseller as to whether any particular volume is available in cheap form. He not only will be able to give such information but can add to it data as to the type, paper, etc., which make up the edition.

## CHAPTER CXXXV

### AMERICAN MEMORIALS

Mrs. C. A. G. of Marinette, Wis., *wishes information for a paper on Patriotic American Memorials.*

She will find what is probably the most complete list easily available of such memorials in THE WORLD ALMANAC, which lists on page 367 of the 1935 volume the national parks and monuments, military parks, and battlefields of the United States. The New York City Public Library issues a pamphlet for five cents listing war memorials, and there is a book that should prove useful, W. J. Hampton's PRESIDENTIAL SHRINES FROM WASHINGTON TO HOOVER (Christopher). MONUMENTS AND MEMORIALS OLD AND NEW (Scribners), by L. Weaver, and L. M. Bryant's CHILDREN'S BOOK OF AMERICAN LANDMARKS (Appleton-Century) should both be of assistance to Mrs. C. A. G.

## CHAPTER CXXXVI

### DAYS THE WORLD CELEBRATES

M. C. C. of Philadelphia, Pa., *wants books in reference to holidays peculiar to certain countries.*

She will find what she wants in Edward M. Deem's HOLY DAYS AND HOLIDAYS (Funk & Wagnalls), a treasury of material relating to the *festas* of all nations. Mary E. Hazeltine's ANNIVERSARIES AND HOLIDAYS (American Library Association) contains a calendar of days and instructions for observing them, lists of books about holidays, advice on program making, clippings, pamphlets, pictures, etc., and a classified and general index. Harry S. Stuff's THE BOOK OF HOLIDAYS, published by the *Times-Mirror* Company of Los Angeles, covers the "what, when, where, and why" of holidays. That is to say it gives discussion as to their sources, and the customs that attach to them, and considerable chronological data.

## CHAPTER CXXXVII

### REPOSITORIES OF SONG

*What do you think the bride was dressed in?  
White swiss dress and green glass breastpin,  
White kid shoes—were very interesting,  
Monkey was very much pleased.*

And "the bearings of this observation," as Captain Bunsby would say, "lies in the application on it." The application is merely that *G. L. of Englewood, N. J.*, has asked whether I know of any recent books with old songs in them. That's an easy one, for I had to go no further than my own shelves to find Sigmund Spaeth's *READ 'EM AND WEEP* (Doubleday, Doran) from which I filched the tag of verse at the head of my column. Mr. Spaeth's collection is arranged chronologically beginning with "Yankee Doodle," and ending with "Has Anybody Here Seen Kelly?" and "The Curse of An Aching Heart," after taking in its stride such classics as "Frankie and Johnnie," "After the Ball," and "Lardy Dah." A second volume by Mr. Spaeth, called *WEEP SOME MORE, MY LADY* (Doubleday, Doran), contains further familiar songs. Both these volumes furnish the tunes only. So do Frank Shay's *PIOUS FRIENDS AND DRUNKEN COMPANIONS* and *MORE PIOUS FRIENDS AND DRUNKEN COMPANIONS* (Macaulay). But Carl Sandburg's *THE AMERICAN SONGBAG* (Harcourt, Brace), an excellent collection of nearly three hundred songs, ballads, and ditties, contains the full music. The music accompanies the songs also in *SONGS MY MOTHER NEVER TAUGHT ME* (New York: Gold Label Books), by Niles, Moore, and Wallgren. This is a spicy selection, compiled largely from songs popular during the war.

## CHAPTER CXXXVIII

### HERE'S TO THEM!

J. R. M. of Boston, Mass., asks for *the names of a few books on Toasts*. What he has in mind is "*toasts of a robust, sparkling nature, but still not offensive in theme.*"

THE TOASTER'S HANDBOOK (Wilson), by Peggy Edmund and Harold Workman Williams (both names are pseudonyms) has gone into a third edition, proof that it has been of use to many. It contains selections which are mainly humorous but enough serious material to serve for necessary occasions; its contents are arranged under subject headings thus being readily available for consultation. MORE TOASTS (Wilson), by Marion Dix Mosher, and STILL MORE TOASTS (Wilson), by Helen Marie Muller, both contain jokes, stories, and quotations arranged alphabetically under subject headings. THE BIG TOAST BOOK (Shrewesbury Publishing Co.), compiled by C. B. Case, presents after-dinner stories suited to all occasions, and pages 121-138 of Rand's CLUBS, bring together toasts and after-dinner speeches.

## CHAPTER CXXXIX

### PARTY GAMES FOR GROWN-UPS

A. J. H. of Meadowlands, Pa., *would like a book covering modern party games for grown-ups.*

Doubleday, Doran & Co. launched a department to be devoted entirely to entertainment, under the direction of Jerome S. Meyer, whose MENTAL WHOOPÉE and MIND YOUR P'S AND Q'S (both Simon & Schuster) are books of exactly the sort A. J. H. wants. Among the books of more general character which A. J. H. might consult are PARTY GAMES FOR ALL OCCASIONS (Lippincott), by Bernard Stanley, WHAT SHALL WE DO NOW? (Stokes), by D. F. Fisher and others, GOOD TIMES FOR ALL (French), by N. B. Lamkin, and WHAT'LL WE DO NOW? (Simon & Schuster), by E. Longstreth and L. T. Holton. And, of course, there's always THE ENCYCLOPEDIA OF GAMES (Dutton), edited by E. Lasker, to which to refer.

## CHAPTER CXL

### GAMES OF CHANCE

*From distant Hong-Kong comes an appeal for information regarding books dealing with the more vulgar games of chance such as Craps, Red Dog, Poker, Roulette, Chuck a Luck, etc. F. H. T., who asks it, already has the standard works like Foster's COMPLETE HOYLE, but wants further suggestions.*

There's that ever-present help in trouble, when it comes to games, to be consulted first, of course, Lasker's ENCYCLOPEDIA OF GAMES (Dutton), the first volume of which (the only one so far published) contains cards. Here is to be found a great variety of games described and analyzed. Then there's George A. Bonaventure's TWO-PACK GAMES OF SOLITAIRE (Dodd, Mead), which briefly explains seventy-five varieties of Patience, accompanying its discussion with diagrams. Dean Bryden's FUN WITH CARDS (Burt), in addition to Patience, presents information on card tricks and fortune telling. Perhaps F. H. T. will find more nearly what he is looking for in J. P. Quinn's GAMBLING AND GAMBLING DEVICES (Gilbert), F. R. Foster's DICE (Brentano's), WEBSTER'S POKER BOOK (Simon & Schuster), by H. T. Webster, a volume dedicated to "glorifying America's favorite game," T. F. Schoolked's LAW OF GAMING AND BETTING (Pitman), and Young's FORTUNA (Dutton), a work on roulette.

## CHAPTER CXLI

### PUZZLE BOOKS

M. S. of Rochester, N. Y., *wants a list of books for a puzzle enthusiast, and says that the puzzles can be of any kind, and for young and old.*

On pages 89-109 of PARTY GAMES FOR ALL OCCASIONS, she will find a section devoted to the sort of thing of which she is in search. She undoubtedly knows of Simon & Schuster's series of Cross Word Puzzle Books—*primus inter pares*—and probably of those issued by the Oxford University Press. Other puzzle books include MODERN PUZZLES AND HOW TO SOLVE THEM (Stokes), by H. E. Dudeney, UNCLE WIGGILY'S PUZZLE BOOK (Burt), by H. R. Garris, THE BIG TRICK AND PUZZLE BOOK (Whitman), by W. P. Keasbey, BRAIN TEASERS (Page), compiled by P. J. Rulon, and DOUBLE-CROSTICS (Simon & Schuster), by Elizabeth S. Kingsley.



## CHAPTER CXLII

### LAUGHTER FOR ALL TIMES

B. T. D. of Hyattsville, Md., *wants a "book which would contain jokes suitable for after-dinner speeches and also a few humorous stories combined."*

I have had little difficulty in finding a number of volumes embodying all sorts of quips, anecdotes, and humorous stories, but I think it would be the part of wisdom to be wary in using them lest the jokes fall flat from having been quoted too often. However, here's the list: SPEECH AND STORY FOR EVERY OCCASION (Noble), by B. F. Thomas, A TREASURE CHEST OF HUMOR, by J. H. Connor (De Kalb: Ill.), A LAUGH A DAY KEEPS THE DOCTOR AWAY (Garden City Publishing Co.), by Irvin Cobb, who has certainly called forth many a laugh on many a day himself, THE TOASTER'S HANDBOOK (Wilson), by P. Edmund and H. W. Williams, which has attained the dignity of a third edition, and QUOTABLE ANECDOTES FOR VARIOUS OCCASIONS (Dutton), by D. B. Knox. B. T. D. ought to be able to extract a whole battery of jokes from the group.

## CHAPTER CXLIII

### BOOKBINDING AT HOME

E. A. L., of Louisville, Ky., *loves books so much that he has decided he "must do something besides read them."* Therefore he requested the titles of some books regarding bookbinding by hand and at home. They should be, he says, "quite elementary and not very expensive."

Such zeal deserved the best I could do for E. A. L., so I wrote to Carl Rollins, an expert on the subject, asking his advice, and in reply came the following list:

**Practice:** A COURSE IN BOOKBINDING FOR VOCATIONAL TRAINING. By E. W. Palmer. Part One, Elementary Section—the only part which has so far appeared. New York: Employing Bookbinders of America. 1927. THE CARE AND REPAIR OF BOOKS. By Harry Miller Lydenberg and John Archer. New York: R. R. Bowker & Co. 1931. BOOKBINDING FOR TEACHERS, STUDENTS AND AMATEURS. By K. M. Forsyth. London: A. & C. Black. 1932. HAND DECORATED PATTERNED PAPERS FOR BOOK CRAFT. By Geoffrey Peach. The Dryad Handicrafts. London: Dryad Press. 1931. BOOKBINDING AND THE CARE OF BOOKS. By Douglas Cockerel. New York: D. Appleton & Co. 1901. The Artistic Crafts Series (now published, I think, by Pitman). (This is probably the very best manual.) SOME NOTES ON BOOKBINDING. By Douglas Cockerel. London: H. Milford, Oxford University Press. 1929. (Another good manual, but not so complete as the former.)

**History:** HISTORICAL SKETCH OF BOOKBINDING AS AN ART. By Meiric K. Dutton. Norwood: Holliston Mills. 1926. (A brief, general history.) A HISTORY OF THE ART OF BOOKBINDING. By W. Salt Brassington. London: Eliot Stock, 1904.

## CHAPTER CXLIV

### THE ETCHER'S ART

F. R. G. of New York City wishes "*the names of a few good books on the subject of etchers*" and of a publication that will further the appreciation of their art.

A. M. Hind's HISTORY OF ENGRAVING AND ETCHING (London: Constable), William Ivins's PRINTS AND BOOKS (Harvard University Press), and Lumsden's THE ART OF ETCHING (Lippincott) are all authoritative works. *The Print Collector's Quarterly* ought to be very helpful in inducting F. R. G. into an understanding of the etcher's art. I can vouch for the fact that it is a journal quite fascinating to the layman.

## CHAPTER CXLV

### ON THE LINKS

N. S. K. of Bala-Cynwyd, Pa., *is seeking a book or books on golf which may be considered authoritative.*

Sources of information so divergent as Brentano's and Abercrombie & Fitch are in complete agreement as to the best volumes—brain and brawn in perfect unison. Both these founts of knowledge recommend GOLF, by Bob MacDonald, GOLF FUNDAMENTALS, by Seymour Dunn, and THE GAME OF GOLF, by Joyce and Roger Wethered, Bernard Darwin, Horace Hutchinson, and T. C. Simpson. The first named volume, GOLF, published in Chicago by the MacDonald Golf School, is a lavishly illustrated and detailed work, by one of the most successful professionals of the Middle West. It is, however, expensive, costing ten dollars. Mr. Dunn's volume, GOLF FUNDAMENTALS, published by the author in Lake Placid, N. Y., where, as well as in New York City, he has taught the game, is a scientific analysis of it, presenting, along with other illustrations, compass drawings plotting the course of the ball, etc. THE GAME OF GOLF (Lippincott), whose authorship, as I noted above, is multiple, contains a history of the game, instruction for playing it, and directions for the building of a course. The latest book on the subject is H. B. Martin's FIFTY YEARS OF AMERICAN GOLF (Dodd, Mead), which traces the history of the game in this country from its first mention in Revolutionary days to the present. The book is lavishly illustrated, is the result of years of research, and bears an introduction by Grantland Rice.

## CHAPTER CXLVI

### LITERARY PRIZES

S. F. H. of Omaha, Neb., asks where she can get information as to literary prize awards.

An informative discussion of literary awards is to be found in the *Nation* for December 1, 1926; this under the head "Laurels for Age; Checks for Youth," presents an analysis of the purpose and usefulness of literary prizes. A similar article, entitled "Prizes and Principles," appeared in the *Outlook* for May 19, 1926, and one, by Harriet Monroe, in *Poetry* for November, 1926, enumerates a number of prizewinners and sets forth their reaction to prizes. This last quotes part of a letter by Hauptmann to the German Minister of Science, Art, and Education on the subject. *Poetry* for December, 1927, presents "Mr. Pound on Prizes," a paper in which the poet advocates a new system for their award. THE WORLD ALMANAC prints each year lists of the Pulitzer and Nobel Prize Awards. The most comprehensive work on literary prizes of which I know is FAMOUS LITERARY PRIZES AND THEIR WINNERS (Bowker), by Bessie Graham, which lists both foreign and American ones. Annie Russell Marble's THE NOBEL PRIZE WINNERS IN LITERATURE (Appleton-Century) is a comprehensive book on the subject.

## CHAPTER CXLVII

### PARENTS' ASSISTANT

Y. K. of Stamford, Conn., *asks for books regarding the bringing up of a child during the ages of six months to two years.*

When the infants of my own contemporaries came into the world their mothers all promptly equipped themselves with **THE CARE AND FEEDING OF CHILDREN** (Appleton-Century), by Luther Emmett Holt. That eminent pediatrician thenceforth became their god, and when anything went wrong with the babies the first resort was to him. Nowadays his reign seems disputed by Frederic Huntington Bartlett's **INFANTS AND CHILDREN: THEIR FEEDING AND GROWTH** (Farrar & Rinehart), which has chapters on cooking for children, in addition to those on contagious diseases, the common cold, emergencies, etc., which all such manuals contain. "A swell book," one of my associates here in the office pronounces it, and his own small daughter would do any physician's guidance proud.

## CHAPTER CXLVIII

### PARLIAMENTARY PROCEDURE

*E. M. P. of New York City is preparing a paper on parliamentary law for a woman's club and would like to know the most authoritative book on the subject.*

I'm not quite certain from reading E. M. P.'s letter whether she wishes the sort of book which would be used to govern the meetings of a club like her own or whether she wishes a work that goes into the intricacies of the procedure of political parliamentary bodies. If the former there is a book which is specially designed for the use of women's clubs, Edith T. Chafee's *PARLIAMENTARY LAW* (Crowell), which presents the rules of order and takes up various problems which are likely to arise. The standard works, of course, which have long held sway are Cushing's *MANUAL OF PARLIAMENTARY PRACTICE* (Winston), edited by A. S. Bolles, and Robert's *RULES OF ORDER* (Scott). One or the other of these has always appeared on the chairman's desk at all college and alumnae meetings which I have ever attended.

## CHAPTER CXLIX

### BALLET DANCING

A. W. E. of Detroit, Mich., *is looking for a book on the subject of ballet or interpretative dancing which he can bestow upon a girl of fifteen or sixteen who has been "taking lessons."* She is not, A. W. E. says, *bookish, and, though he wants something adult, he doesn't think the first book which of course springs to mind, NIJINSKY, is the thing.*

THE MODERN DANCE (Barnes), by John Martin, which presents an account of the origins of the dance of today together with an analysis and description of its characteristics will perhaps serve his purposes. Another volume which I should think would be just the gift for his young friend is BALLETOMANIA (Simon & Schuster), A. L. Haskell described as "a book of gossip and history, of comedy and tragedy, of triumph and disaster." It is a discussion of the art of choreography, and incidentally a gallery of pen portraits of many individual dancers, both as artists and personalities.



## CHAPTER CL

### ADVERTISING IN ITS VARIOUS ASPECTS

B. B. of Orange City, Ia., is writing a paper on the general theme of advertising, and intends to give some general facts about advertising, the costs, the methods, radio, photography, etc. He wants references which might be of assistance in preparing his paper.

THE WRITTEN WORD (Greenberg), by Henry A. Batten, Marcus Goodrich, and Granville Toogood, which is the result of the collaboration of experienced advertising writers, "discusses advertising media, newspapers, the various kinds of magazines, and the art of adapting the style of writing to the readers of the selected medium." It is a useful work to lay the foundations for further study. For advertising design in special B. B. can turn to LAYOUT IN ADVERTISING (Harpers), by W. A. Dwiggins, with the certainty of getting discussion from a master in the art. Part I of the book treats of the designer's working tools, and of the different kinds of advertisements, and Part II of layout and adaptability. Frank A. Arnold, author director of development of N. B. C. advertising in his BROADCAST ADVERTISING, THE FOURTH DIMENSION (Wiley), covers radio broadcasting and television, and William Nelson Taft in his HANDBOOK OF WINDOW DISPLAY (McGraw-Hill) presents a comprehensive discussion of the principles and practice of this particular form of advertising.

So much for the technique of advertising. If B. B. wants more widely flung discussions he should examine BUSINESS, THE CIVILIZER (Little Brown), by Earnest Elmo Calkins, which is a defense of the uses to which advertising has been

put in modern times, and 100,000,000 GUINEA PIGS (Vanguard Press), by A. Kallet and F. J. Schlink, which embodies many of the findings of Consumers' Research, SKIN DEEP by M. C. Phillips (Day), a volume dealing with cosmetic and other beauty advertising, and THE POPULAR PRACTICE OF FRAUD (Longmans, Green), by T. Swann Harding. These last three works are attacks upon and exposures of certain types of advertising. One other book B. B. ought to find extremely helpful. That is ADVERTISING: ITS ECONOMICS, PHILOSOPHY, AND TECHNIQUE (Lippincott), by Herbert W. Hess, head of the merchandising department of the Wharton School of Finance and Commerce at the University of Pennsylvania.

## CHAPTER CLI

### HENS, ROOSTERS, AND CHICKENS

K. C. of Cedar Rapids, Ia., *wants help in locating any books, chapters, or references in books, essays, or poetry having to do with hens, roosters, and chickens. "I do not want," she says, "any technical books on poultry raising for money, but rather anything that has to do with the history and social life of the fowl."*

"Hail, Chanticleer," as Diogenes exclaimed. It's so long since I've seen a poultry farm that I don't know what the etiquette in the best society there is today, but possibly K. F. will consider the discussion, entitled "On the Hen," on pages 217-222, in *ESSAYS AND ESSAY WRITING* (Little, Brown, I think), edited by W. M. Tanner, and E. R. Sill's "Human Nature in Chickens" on pages 222-224 of the same volume, matter to the point. Innumerable novels of the soil, of course, have scenes in which barnyard fowl appear as part of the background if not in more important fashion, though I cannot recall any in which a hen, chicken, or rooster holds the role of leading character. That is reserved for the drama with Rostand's *CHANTECLER* (Holt), whose noble apostrophe to the rising sun adds new majesty to the cock, "the cock" that, in Shakespeare's words, is "the trumpet to the morn," and "Doth with his lofty and shrill-sounding throat Awake the god of day." Shakespeare apparently had a partiality for that fowl for he mentions him again in *HAMLET* and also in *THE TEMPEST* and *RICHARD III*. Chanticleer, indeed, appears frequently in the poets, being mentioned by such others besides Shakespeare as Chaucer, Milton, and, to come down to later times and lesser

men, James Russell Lowell. The ancients also inclined to him, for quotations concerning the cock are to be found not only from Diogenes but also from Seneca.

The chicken, humble companion of the proud rooster, apparently has not as frequently stirred the creative imagination, though that is not to say that the great of the earth have ignored her. The approach, however, is somewhat different. Shakespeare, as usual, yields a reference, in his adjuration in *TROILUS AND CRESSIDA*, "If you love an addle egg, as well as you love the idle head, you would eat chickens i' the shell." Henry IV of France coined the pious sentence so frequently adapted by our own politicians of pre-depression days, "I wish that every peasant may have a chicken in his pot on Sundays"; Cervantes gave currency to a popular saw when he wrote in *DON QUIXOTE*, "Many count chickens before they are hatched," and Swift evidently was the source of current slang in his "I swear she's no chicken; she's on the wrong side of thirty if she's a day."

And now the hen. Ah, the hen! There's a really magnificent poem on her by the late Oliver Herford, so magnificent that I cannot refrain from quoting it in full.

Alas! my child, where is the Pen  
That can do justice to the Hen?  
Like Royalty she goes her way  
Laying foundations every day,  
Though not for Public Buildings, yet  
For Custard, Cake and Omelette.  
Or if too old for such a use  
They have their fling at some abuse. . . .  
No wonder, Child, we prize the Hen,  
Whose Egg is mightier than the Pen.

After that Ben Jonson's dedication of the hen to the purposes of Lucullan feasts is bitter anti-climax.

## CHAPTER CLII

### BOOKS ON PUBLIC RELATIONS WORK

*"I am trying to trail," writes L. E. A. of Huntington, W. Va., "some information through books on public relations work, and I do not know just where to turn for it. The general theme would be, I think, group contacts, or meeting the public, or cultivating the public viewpoint."*

J. C. Long's PUBLIC RELATIONS (McGraw-Hill) seems to be one of the most extensive works in the field and should cover the various phases of the subject. The Commercial News Corporation of 150 Nassau Street, New York City, distributes free a booklet entitled PUBLIC RELATIONS—PUBLIC POLICY AND COMMERCIAL PUBLICITY, by J. P. Jones. THE SCOPE OF PUBLIC RELATIONS, by W. S. Vivian, is to be had of the American Management Association, 20 Vesey Street, New York City. Edwin L. Bernays's OUTLINE OF CAREERS (Doubleday, Doran) devotes pages 285-96 to the public relations counsel, and AN OUTLINE OF CAREERS FOR WOMEN, edited by Doris E. Fleischman (Doubleday, Doran), accords pages 385-95 to the same subject. A REFERENCE GUIDE TO PUBLIC OPINION (Princeton University Press) by Harwood L. Childs, contains exhaustive bibliographies.

## CHAPTER CLIII

### SCIENTIFIC BOOKS ON HYPNOTISM

I. G. of Plainfield, N. J., *wishes some good books on hypnotism.*

My own knowledge of hypnotism, to be honest, is drawn largely from *TRILBY* and *THE BLITHEDALE ROMANCE*, neither of which novels can be considered exactly scientific expositions of the subject. I knew, of course, of Binet's *ALTERATIONS OF PERSONALITY* (Appleton-Century) and of the studies of Wundt and Prince, and I've always wanted to get around to reading Joseph Jastrow's *FACT AND FABLE IN PSYCHOLOGY* (Houghton Mifflin). But, looking at it dispassionately, my knowledge seemed to be abysmal ignorance, so I wrote to Professor Jastrow, who never fails in the true scholar's charity toward the seeker for information, with the result that I can give I. G. the advice of an expert. Mr. Jastrow writes me:

"In regard to hypnotism, the standard scientific book is still James Milne Bramwell's *HYPNOTISM, ITS HISTORY, PRACTICE, AND THEORY*—1903. The only recent work of importance is issued by the Appleton-Century Company, by Professor Clark Hull of Yale. This is an account of experimental researches. Many of the popular accounts are in part misleading, though readable. There is Hollander: *HYPNOTISM AND SUGGESTION*, 1910; also Quackenbos: *HYPNOTISM IN MENTAL AND MORAL CULTURE*, 1900; these must be read cautiously. They contain much that is questionable. The older work, good in its day, is a translation of Albert Moll: *HYPNOTISM*, 1890. Also, there is R. H. Vincent: *HYPNOTISM*, 1897—a good and simple discussion."

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